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THE MUSEUM AND THE ART TEACHER.

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A COOPERATIVE, 6-WEEK SUMMER INSTITUTE WAS CONDUCTED AT THE NATIONAL GALLERY OF ART TO DEMONSTRATE SOME OF THE SPECIFIC WAYS THAT MUSEUM RESOURCES COULD BE USED TO IMPROVE THE TEACHING OF ART IN SECONDARY SCHOOLS. THE PROGRAM CONSISTED OF A COURSE IN THE HISTORY OF ART AND WORKSHOPS IN (1) MATERIALS AND TECHNIQUES OF PAINTING, (2) TECHNIQUES IN DEVELOPING AUDIOVISUAL INSTRUCTIONAL AIDS, AND (3) METHODS OF CONDUCTING GALLERY TOURS. THIRTY-NINE PARTICIPATING ART TEACHERS DEVELOPED TEACHING PLANS AND MATERIALS THAT WERE THEN UTILIZED IN THEIR RESPECTIVE SCHOOL SYSTEMS. THESE PLANS CONSTITUTED MODELS OF HOW A PARTICULAR GROUP OF TEACHERS WERE ABLE TO EXPAND THE CONTENT OF THEIR TEACHING. THE EVALUATION OF THE PROGRAM HAD IMPLICATIONS FOR FUTURE EFFORTS INVOLVING MUSEUM AND ART EDUCATION PERSONNEL. THE REPORT CALLED ATTENTION TO SUCH FACTORS AS THE SELECTION AND ORIENTATION OF PARTICIPANTS, THE IDENTIFICATION AND ORGANIZATION OF PROGRAM CONTENT, AND THE NEED FOR CONTINUED INVOLVEMENT OF MUSEUMS IN EDUCATIONAL PROBLEMS OF ART INSTRUCTION. RECOMMENDATIONS DEALT WITH THE NEED TO ESTABLISH COGNITIVE LEARNING PROCESSES THAT WILL ENHANCE CAPACITIES TO UNDERSTAND AND APPRECIATE WORKS OF ART. (JH)

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FINAL REPORT

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December, 1966

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The George Washington University
and
The National Gallery of Art
Washington, D. C.

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I. Introduction

This is a report of a research program that projected some of the ways that art teachers might use the resources of an art museum to enrich secondary school curricula. More specifically, this report describes and evaluates a six-week summer program conducted by The George Washington University at the National Gallery of Art. The program consisted of courses in the history of art, materials and techniques of painting, techniques in developing audio-visual instructional aids, and methods in conducting gallery tours. Seen in its larger perspective, the project sought to demonstrate some of the specific ways that the resources of a museum could be utilized to improve the teaching of art in our secondary schools. It is hoped that this report will serve as a guide for future programs involving art educators and museum personnel.

Even the most casual observer is aware of increased activity and interest in the arts as phenomena of contemporary culture. Attendance at museums, plays, concerts, and other artistic events continues to grow at a rapid rate. As recently as 1960, nearly three hundred million dollars was being used to operate some 620 museums; about two hundred million dollars was used to buy prints, paintings, and art materials. These totals have continued to mount. In our urban centers, cultural events, once limited to a relative small audience, now attract great throngs. Activities in the arts, once viewed as appropriate for old ladies, eccentrics, and the idle rich, now are emerging as part of community and group efforts: programs of formal study and continuing education; involvement in art centers and museum programs; and informal groupings for viewing the arts. In short, the generalized picture is that of a cultural revolution to accompany the other dramatic and far reaching changes of our time.

Few, if any, of our institutions devoted to the study or production of art forms have been able to remain unaffected by the changes taking place. Our schools, for example, have expanded and broadened their programs of study in art; our museums have moved to enlarge and reconceive their roles as educational institutions. Older patterns and established procedures are undergoing change; as part of this change, institutional roles and functions are being re-examined.

Obviously, change, in itself, is not necessarily a desirable phenomenon, nor should the rapidly increasing evidences of greater numerical involvement with the arts offer an obvious sense of satisfaction. What safety there is in numbers should always be tempered with judgments of quality, value, and direction. Greater numbers involved in "looking at" or "listening to" or "participating in" the arts; more time available to do so; and greater financial resources and physical facilities -- these provide preconditions for developing a broader base of artistic appreciation and understanding. What still remain undetermined are the qualitative dimensions of how people are involved and the significance and depth of their involvement.

The challenges facing today's schools and museums are great. Greater emphasis and interest in the arts has resulted in greater numbers of people seeking understandings and insights about works of art. There are the mounting pressures of numbers and greater demands for "service"; there are the possibilities afforded by mass media and technology for the gathering and dissemination of information; but, of greatest importance there are the ever present problems of determining emphases, directions, insights, and meanings attributed to the forms being studied. It simply will not do to open the doors wider, increase the numbers, enlarge the

facilities without a more thoroughgoing re-examination of the qualitative dimensions of the problem.

What follows is a report of a research project that touches directly (and indirectly) upon a part of this problem. As our museums and schools attempt to work in unison, it is essential that they become more knowledgeable and sensitive to the means for supportive action. Each institution has its unique functions; however, their shared concerns are such as to make possible and necessary programs such as the one described in this report.

Background to the Project

American education has been nurtured in a soil that is supportive of practical and material values. This can be seen in the pragmatic emphases required for industrial and technological growth. A nation engaged in the very practical business of expanding its resources and building its industrial might has not been able to devote comparable energies to its cultural development. Indeed, we are still in the midst of dramatic and far reaching industrial and technological changes. The extent and rate of technological change is creating profound effects upon men. There are vast shiftings in human roles and activities; these changes have destroyed a sense of stability and introduced problems of personal and collective identity. Conceptions of self and value are being transformed in a world in which the distinctions between man and machine become increasingly blurred. What is becoming increasingly clear is that we dare not continue to neglect the more individual and humanistic values embodied in the arts. To do so, would place our very culture in jeopardy.

The context in which today's educational institutions must operate places a tremendous responsibility on our schools. On the one hand,

there is the need to educate people for our growing science and technology; on the other, there is an equally urgent need: education in the more humanistic disciplines -- those areas of human thought and action involving concepts of truth and beauty. Our concerns for efficiency and economy, for production and power must be balanced by our capacity to think and act in terms of aesthetic values.

The task of developing and fostering humanistic and aesthetic understandings and insights is already shared by schools and museums. There are even some instances where schools (especially colleges and universities) and museums are part of the same administrative structure. For the most part, however, the programs of art museums and secondary schools have developed separately with varying degrees of cooperation and support. The program "The Museum and the Art Teacher" was designed to explore a particular direction for further cooperation and supportive action. The project is based on the assumption that we are now at the threshold of new ventures and developments that can involve both art museums and our school systems.* Surely, the unique functions and strengths (as well as the shared responsibilities) of these institutions are mutually supportive. Taken together they can enhance the education of young people in areas of humanistic and aesthetic understandings.

* It should be noted that "The Museum and the Art Teacher" project was made possible through a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Developments such as the Cooperative Research Act of 1954, as amended by P.L. 89-10 (support of educational research and development), the National Foundation on the Arts and Humanities Act of 1965, P.L. 89-209 (teacher training institutes), and the Elementary and Secondary Education Act of 1965, P.L. 89-10, Title III (supplementary centers) serve as examples of federal legislation that provides support for the arts and humanities. Overall, they serve as indications of growing federal involvement in behalf of the arts in America.

II. Changing Patterns of Art Education in Secondary Schools.

Formal art education in American schools has undergone great change since its beginnings in the nineteenth century. The rapid and dramatic changes in American society have been reflected in the changing expectations and goals associated with the teaching of art. In 1871, the Massachusetts State Legislature invited Walter Smith, an industrial drawing and crafts teacher at the South Kensington School, England, to become their first State Director of Art. There was an initial emphasis upon the use of art in the service of industry and in the development of manual dexterity. Walter Smith served to reinforce these emphases. It was not until after the turn of the century that art education was influenced by efforts to encourage picture study of great masterpieces. The works referred to were those of classical antiquity or the Renaissance. At the very time that dramatic and far reaching changes were taking place in the forms and concepts of art, our schools were proceeding to adjust to images and concepts being championed by forces of conservatism and sometimes reaction. Hence, the changes in teaching that were taking place were still behind the times. In the twenties and thirties, art education was still characterized by copying rather stereotyped images or the rote learning of information about great masterpieces. By this time, the Progressive Education Movement and the writings of John Dewey began to make their inroads into teaching practices. Dissatisfaction with the limited approaches to the teaching of art plus the promise of a new point of view, led teachers to encourage more spontaneous and expressive means in their art classes. Educational changes from the 1930's to the present can be characterized as having placed almost total emphasis upon studio type activities in which young people explored and experimented with a variety of media. Less emphasis was placed upon the craft

of studio production; little or no attention was given the cognitive learnings associated with art forms.

It is only in relatively recent years that attempts have been initiated to redress the balance between cognitive learnings and the more subjective attitudes and values associated with art education. Having set aside the pedagogies of picture study, art materials and methods, and appreciation as they were practiced in the past, there is now the realization that the "baby may have been thrown out with the wash." What remains to be accomplished is a sustained effort to relate the mastery of appropriate skills, knowledge, and concepts (cognitive learnings) to the affective learnings (interests, attitudes, and values) to be achieved through art education. It is in this area that museums can provide a major resource for programs in art education.

III. The Art Museum in America

The very word "muses" from which the term "museum" is derived is related to a range of disciplines: history, science, and the arts. Taken as a whole, it is the function of museums to collect, preserve, exhibit and interpret the best examples of objects and forms that document significant ideas and achievements. Museums exist to illuminate and inform their visitors through the presentation of material objects and ideas; they represent a drive to reflect and reveal knowledge and understanding.

An art museum involves the collection, preservation, exhibition and interpretation of objects of art. Whereas art museums in Europe tended to serve a storehouse or custodial function (storing the great collections of the church and state), museums in America (by circumstance and necessity) have conceived their roles more flexibly. There has been a much greater emphasis upon the museum in relation to its public. For example,

few museums outside of this country have undertaken the educational programs or public service functions developed in the United States. In addition, American art museums have developed another role: that of becoming a communication center to meet the pressures for more information and knowledge about the works of art in their exhibitions. One can observe growing publication programs as well as the production of slides and reproductions as part of museum functions.

To be sure, there are many questions about the pressures for "popularization" and the likely future emphases in our art museums. Exhibitions and publications designed to communicate to a mass audience run the danger of distortion through simplification and bias. If museums are to fulfill their role in clarifying (indeed, creating) our conceptions of art, there will need to be sustained attention to research and publication at the forefront of the field as well as engaging in efforts in mass communication. Achieving this balance will be dependent upon our educating an informed and sympathetic elite to provide the necessary support for research and developments so necessary to keep a museum intellectually alive. Here too, schools and museums must be mutually supportive; for it is through our educational system that we can educate and expand upon the base for this supportive elite.

IV. The Museum and the Art Teacher

During the period July 5 to August 12, 1966, thirty-nine secondary art teachers worked at the National Gallery of Art in a research program to study a variety of means by which teachers could make use of the resources of an art museum to enrich secondary school curricula. The program was administered by The George Washington University.*

*A key person in providing initial encouragement and continuing support for the project was Francis N. Hamblin, Dean, School of Education, The George Washington University.

The criteria for eligibility in selecting the participants included the following:

- 1) a bachelor's degree
- 2) minimum of two years teaching experience in grades 7-12, or the equivalent in supervision or experience
- 3) recommendations from a principal, headmaster, or supervisor.

As part of the application, each applicant submitted a summary of past teaching experience showing grade levels and number of years of teaching. Each applicant submitted a statement of objectives for his participation in the program. It was also necessary that each applicant make clear that there would be no other plans or obligations which would deter him from giving full attention to the program.

While the program focused upon the specific interests and needs of its participants and utilized the very extensive resources of the National Gallery of Art and its neighboring museums, the intent of the project was directed toward developing generalizations and guidelines for improving the quality and effectiveness of working relationships between museums and art teachers. Necessarily, such an undertaking reached out to encompass other questions involving the content and value of art education in secondary schools, the requisite knowledge and understanding for effective teaching in art, the educational role of museums in relation to schools, and the means by which teachers and museums might best coordinate and enhance their educational efforts.

The general supervisory and administrative responsibilities for the program were carried on by Dr. Margaret A. Kiley of The George Washington University. Dr. Kiley served as director of the project. Dr. Gross Evans, Curator, Extension Service, National Gallery of Art served as the Curriculum Director.

The operation of the program was carried on through a series of separate class activities:

- 1) A survey course involving the different ideas and forms in Western Art from ancient times to the present. The course was taught by David M. Robb, Ph.D., distinguished art historian and author. Dr. Robb is Professor of Art History at the University of Pennsylvania.
- 2) A workshop dealing with the utilization of audio-visual media, including experimentation with photographic procedures and recording techniques. This workshop was supervised by George F. Kuebler, Assistant Curator, Extension Service, National Gallery of Art.
- 3) A workshop in painting materials and techniques. This involved study of the limitations and possibilities of different technical processes of the old masters. The workshop was conducted by H. Stewart Treviranus, professional Conservator, Washington, D.C.
- 4) A program involving the preparation and carrying out of tours in an art museum. This was supervised by Grose Evans, Ph.D., Curator, Extension Service, National Gallery of Art.

Informal meetings were arranged with the Conference Evaluator, Jerome Hausman, for the purpose of discussing the various projects in which the participants were involved. These meetings afforded opportunities for individuals to present and discuss the materials they had developed for use in their school systems.

In addition to the above, the program had numerous visiting lecturers: Mr. J. Carter Brown, Assistant Director, National Gallery of Art; Dr. Richard Howland, Chairman, Department of Civil History, Smithsonian Institution; Mr. Philip Pavia, sculptor, Dr. Vincent Lanier, Project Director of "Uses of New Media in Art Education" of the National Art Education Association; Mr. Richard Nibeck, Department of Audio Visual Instruction, National Education Association.

Visits were made to the Phillips Collection, Corcoran Gallery of Art, Washington Gallery of Modern Art, Baltimore Museum of Art, Walters Art Gallery, Gunston Hall, Mount Vernon, and Woodlawn Plantation. There was also a conducted tour of some of the major points of architectural interest in Washington, D.C.

V. Description of Course in the History of Art

The lecture course given by Professor David Robb was a survey of Western Art beginning with Pre-Christian Art and concluding with the art of the twentieth century. The class met daily (Monday through Friday) for a two-hour lecture period. From the outset, Professor Robb made clear his intention to deal with the history of art as the history of ideas; that is, he approached works of art as the presentation in comprehensible form of ideas as conceived by the artist. These "ideas" were then placed in the larger context or pattern of images and forms that comprise major art historical movements and influences. For the most part, the course content was organized chronologically; however, considerable emphasis was given the problems of artistic influences and concerns as they related to geographical and cultural factors. Beginning with the art of Egypt and utilizing examples drawn from architecture, sculpture, and the pictorial arts, the program participants "moved through" an intensive (and highly condensed) survey. The lecture areas included: Pre-Christian Art; Early Christian Painting, Sculpture, and Architecture; Byzantine Art and Architecture, Pre-Romanesque and Romanesque Art; Early Gothic Art, High Gothic Art; Late Mediaeval Art; Early Renaissance in Italy, High Renaissance; Mannerism; Italian Baroque Art; Seventeenth Century in Flanders, Holland, Spain, and France; Rococo and Neo-classic Art, Seventeenth and Eighteenth Century Art in the New World, Romanticism, Realism and Impres-

sionism, Post-Impressionism, Early Twentieth Century Abstraction, and Architecture of the late nineteenth and twentieth centuries. Wherever possible, the examples used in the lectures were taken from works in the National Gallery or one of the other museums visited by the participants. The primary texts for the course were: David M. Robb and J.J. Garrison, Art in the Western World, Fourth Edition, New York and Evanston: Harper and Row, 1963 and David M. Robb, The Harper History of Painting, New York: Harper and Brothers, 1951. Supplementary readings were assigned in Volumes I and II A Documentary History of Art selected and edited by Elizabeth G. Holt, New York: Doubleday Anchor Books, 1957, 1958 and Artists on Art, Third Edition, compiled and edited by Robert Goldwater and Marco Treves, New York: Pantheon Books, 1958; Nikolaus Pevsner, An Outline of European Architecture, Penguin Books, 1943.

VI. Description of Course in Planning and Conducting Gallery Tours

The course involving the preparation and conducting of gallery tours supervised by Dr. Grose Evans was organized into three parts:

- 1) an introduction to the collections of the National Gallery of Art;
- 2) discussions about the organization and conducting of gallery tours;
- 3) elective conducting of a tour by program participants.

The students were organized into two classes; the classes met with Dr. Evans on alternating days for a two-hour period.

The introduction to the National Gallery's collections (Byzantine, Italian, Flemish, Dutch, Spanish and French (17th and 18th centuries), English and American (18th century)) was accomplished through tours conducted by Dr. Evans. In effect, these tours became "models" for helping the students to formulate their own concepts about the organization of a gallery tour. The art gallery and museum was "projected" as a resource for the

art teacher. The primary resources of the museum, the works of art on exhibition, were projected as means for expanding and enlarging children's visual and intellectual experiences.

There were numerous problem areas that were explored in the discussions: the sources of value in 19th-century French painting; techniques and suitable "content" in gallery tours. Sample tours dealing with Impressionism, portraits, formal values, Mannerism, and Picasso were given with accompanying discussions about the rationale for the tour's organization and mode of presentation.

The final two weeks were devoted to half-hour tours presented by the participants before their respective groups. Tape recordings were made of each tour. This afforded an opportunity for each person to "hear" his own presentation in relation to the commentary and evaluation offered by the instructor.

VII. Description of Painting Materials and Techniques Workshop

The workshop in painting materials and techniques given by H. Stewart Treviranus covered eight subjects: 1) three-dimensional structures of paintings, 2) fabric support for oil painting, 3) application of sizing and ground, 4) tempera media, 5) gold in tempera, 6) oil with glazes technique, 7) study of the techniques of various artists, and 8) true fresco technique. The students were organized into two classes; the classes met with the instructor on alternating days for a two-hour period. The facilities were made available to the students during evening hours or any other times in which they were free to work. The primary emphasis of the workshop was that of providing insights and direct experience in the structure, materials, and techniques of painting; making aesthetic or critical judgments was secondary to this central purpose.

In analyzing the three-dimensional structure of paintings, students were made aware of the strata of a painting: surface film, paint film, priming, ground, sizing, support, and auxiliary support. They learned to distinguish between techniques: pastel, fresco, encaustic, water color, gouache, distemper, casein, tempera, oil glazing, and resin oil.

The first project of each class involved the use of oil on fabric. As background, the historical development of fabric support was discussed with particular emphasis upon the relationship between the nature of the fabric being used and the related technical possibilities. Canvases were then stretched, sized, and a gesso ground was applied.

In succeeding projects, each student worked with egg tempera, gold leaf, and glazing techniques. Considerable attention was given the technical and craft dimensions of these processes. At all times, references were made to specific works in the National Gallery of Art; particular reference was made to the techniques utilized by such artists as El Greco, Botticelli, Titian, Durer, Velázquez, and Van Eyck. The workshop concluded with each student working in the true fresco technique.

As a result, the students derived a heightened awareness of the technical possibilities and constraints that are integral to the artist's potential for the creation of images.

VIII. Description of Audio-Visual Media Workshop

The workshop dealing with the utilization of audio-visual media given by George F. Kuebler had two objectives:

- 1) to help each participant develop competency in the use of basic audio-visual equipment for the organization and presentation of visual ideas related to the teaching of art, and

- 2) to provide opportunities for the development of teaching material. (slides, photographs, films, etc.) to be utilized in school systems as part of the program. As part of this second objective, there was the opportunity to utilize the resources and facilities of the National Gallery of Art.

The students were organized into two classes; each class met on alternating days for a two-hour period. The workshop facilities were made available to the students during the evening hours or any other time in which they were free to work.

Specific instruction was given in the use of a Honeywell Pentax 35mm. camera and the accessories necessary for the preparation of 2" x 2" slides (students could work directly from works of art in the National Gallery or they could copy photographs, reproductions, or other slides). In addition, instruction was given in the use of Kodak "Super 8" Instamatic movie equipment (and accessories necessary for the production of 8mm. movies); Sony Portable Tape Recorder (the students also had use of the National Gallery's recording studios for special recording needs); and basic slide projection equipment, including the Kodak Carousel projector.

The primary focus of the workshop (following initial instruction in the utilization of the equipment) involved the identification and formulation of teaching materials to be used as part of the art programs in which the participants were involved. Conferences were held with each of the students to help formulate the specific teaching materials. This portion of the program provided an operational bridge between the efforts during the summer and the activities in which the teachers were involved in the school year that followed. The materials developed in this class and the evaluations made by the teachers will be reported on in greater detail later in this report.

IX. The National Gallery of Art, Washington, D.C.

While the program, "The Museum and the Art Teacher" was concerned with the larger implications of relationships between museums and secondary schools, it is important to make note of the very special resources provided by the setting in which the program was conducted: the National Gallery of Art.

The Gallery was inaugurated in 1941; as such, it is a relative newcomer among the world's great public galleries. A major portion of its collection has come from the Andrew Mellon, Joseph Widener, Samuel H. Kress, Chester Dale, and Lessing J. Rosenwald Collections. Through the interest and generosity of these and other donors, the Gallery now stands as one of the most important cultural centers of the nation; indeed, the world.

Participants in the program were afforded an opportunity to view at first hand works by Fra Angelico, Fra Fillippo Lippi, Piero della Francesca, Botticelli, Bellini, Dürer, Raphael, Titian, Tintoretto, El Greco, Rubens, Van Dyck, Hals, Rembrandt, Vermeer, Chardin, Gainsborough, Reynolds, Goya, Turner, Corot, Manet, Renoir, Degas, Monet, Cézanne, van Gogh, and many others. In so doing, participants in the program were in a position to give "concrete" visual meaning to their study in the history of art. Working in the National Gallery, the participants were able to understand the importance of using actual works of art in relation to their own teaching.

In addition to the Collection of the National Gallery as a resource, there was an opportunity to review the facilities and operations of the Gallery's Education Department and Extension Service. In both of these undertakings, the Gallery is carrying on extensive programs of service to the community and the nation at large. The Gallery has developed numerous circulating educational exhibitions as well as slide and lecture materials

for use in schools and other educational centers.*

X. Teacher Perceptions of the Problem

Early in the program, each of the participants was asked to identify the key problems in his own teaching of art history and appreciation.** In general, the response could be grouped into five areas:

- 1) The organization of "content". These problems grew out of recognition of the virtually unlimited resource of art forms created by men and the variety of possibilities by which knowledge about these forms can be organized. The question posed is: are there alternative patterns (or models) of content "organization"? The most obvious organization suggested was that of chronological sequencing; however, the participants seemed quite interested in exploring other approaches. For example, some wished to explore themes such as the landscape in art or the human figure as seen in art, others undertook to organize materials around the life and works of particular artists (or art movements); still others sought means to relate areas of "content" to broad categories such as painting, sculpture, and architecture.
- 2) The dynamics of teaching. While the program "The Museum and the Art Teacher" did not take the operational problems of teaching to be one of its central points of concern, this problem area was a recurring one. This only serves as further demonstration that teachers of art do not make clear separations between the problems of what is to be learned from how the teaching is to be carried on. Establishing the content of a teaching program and developing curriculum materials

*For example, slide lectures (consisting of forty or more 2"x2" slides and a brief text) on such subjects as "Line, Plane, and Form in Pictorial Composition", "700 Years of Art", "Survey of American Painting", "Paintings of the Great Spanish Masters", and others are made available through the National Gallery's Extension Service.

**See Appendix II for a summary of participant "problem" statements.

necessarily must be done with a realistic sense for how these efforts will be related to the operations of a classroom.

The most frequently posed problem was "how can the content of art history and appreciation be made relevant to mid-twentieth century values of secondary school students?" Herein rests the key challenge to imaginative and effective teaching. While the work of art is a product of the past (with varying degrees of distance in the passage of time and space), it, nevertheless, exists in the present. As such, works of art always pose the problem and challenge of current interpretation and evaluation. Moreover, there are many avenues open for the study of art. In this regard, the participants in the program raised questions as to what possibilities exist for the teaching of art history and appreciation as a discrete unit of study as well as relating such efforts to areas of studio instruction, the humanities (literature, history, etc.) or other areas in the curriculum.

Many of the questions asked were closely related to those dealing with the manner in which secondary school art instructional content is to be conceived. More specifically, the participants indicated concerns about the sequencing, pacing, and continuity for the content of their programs. "How much time?", "in what order?", and "at what level of complexity and sophistication?" were rather typical beginnings for questions. In addition, the participants were interested in the specific knowledge, skills, and attitudes to be developed through their teaching programs. Some raised questions about the development of curriculum guides or courses of study. In each instance, the problems posed sought to establish a curriculum within a workable format; that is, a format that could be made "to work" when faced with the time, space, equipment, and other limitations of resources within the school.

Numerous members of the group identified special teaching problems that were more unique to their schools; for example, the teaching of culturally deprived students or the factors in dealing with physically handicapped students. A somewhat more generalized problem involved developing means for large group instruction.

- 3) Developing and making effective use of resources. The very nature of art instruction mandates a proportionately large number of visual (rather than verbal) images to communicate and clarify ideas. Effective teaching in art requires that teachers make use of images drawn from the traditions of art as well as the contemporary environment. Students should be made aware of the visual forms in their surroundings (architecture, industrial products, graphic design, the images of mass media, and the available forms of art: painting, sculpture, decorative arts to be found in local museums, galleries, and private collections). In addition, students can be helped to become more aware of the broad traditions of art (as well as the multiplicity of visual forms) that extend beyond their immediate experience through slides, filmstrips, reproductions, and other means for communicating images. It was in recognition of this responsibility for developing and making use of teaching resources that the program participants raised numerous questions involving the organization and use of visual materials.

There was widespread recognition of the growing number of circulating exhibitions (and other teaching materials: slides, filmstrips, tapes, films) from museums and other agencies. The questions raised dealt with problems of operational detail as well as conceptual organization. Of particular note to the purposes of the project, there were questions raised that dealt with developing an adequate preparation for museum visits as well as developing materials to be used following such visits.

- 4) Testing and Evaluation: Evaluation in any field is a function of goals and objectives being sought in that field. Given the shifting emphases toward more cognitive learnings in art education, the participants raised numerous questions about the criteria and means for their own evaluation of student progress. On the one hand, the questions raised indicated an acute awareness of the limitations of "verbal behaviors" in relation to the complex and subtle insights sought in the teaching of art; on the other, there was widespread recognition that avoidance of the task of setting "standards" (and means for evaluation utilizing these standards) was, in effect, avoiding an essential task for art educators.

As was the case in the problem area involving "teaching", the project, "The Museum and the Art Teacher" did not address itself directly to issues involving the testing and evaluation of students. What the project did attempt to accomplish was more directly related to establishing broad areas of content in which the museum could be used as a supportive resource. Inevitably, however, teachers concerned with questions of "content" tend to see these questions in relation to problems of translating that content into a teaching situation.

- 5) Views of Secondary School Art. The final grouping of problems related to the context in which secondary school art programs are being carried on. More specifically, the participants voiced concerns about the perceptions and supportive climate for the programs they wished to initiate. Most frequently the problems posed were "local" in nature; that is, they were concerned with specific instances involving administrative attitudes and support (or lack of it). Overall, there was recognition that efforts to upgrade art programs are dependent upon a receptive climate in terms of providing the necessary time, space, and financial support for program developments.

Again, this was not a problem area to which the project addressed itself in any direct fashion. Indirectly, however, the program sought to identify some of the possibilities for program development. This would have relevance for persons working with school administrators to help them identify teaching needs and requirements. Hopefully, a more realistic projection on the part of school administrators of what constitutes adequate time for preparation of teaching materials would be one of the outcomes. In the simplest terms, it was assumed that a teacher who knows what he wants to do and can communicate this knowledge is better able to deal with his administration in the matter of establishing provisions for a sound instructional program.

XI. Participant Projects

Each of the participants was charged with the responsibility of projecting a teaching plan that would be developed further and made operational in his teaching situation. The assignment as given the teachers was relatively unstructured in that no limits were set as to timing, scope of content, and necessary resources. Each participant was asked to think in terms of the unique requirements of his own teaching assignment. What was common for all of the participants, however, was the grouping of courses that comprised the program at the National Gallery of Art; what was also common to the group was the opportunity to develop individual plans and teaching materials within an environment offering the rich resources of the National Gallery of Art and other museums and galleries in the Washington, D.C. area.

Summaries of the plans prepared by each of the participants are provided in Appendix III. Seven of the projects submitted have been selected for more detailed description and analysis:

1) Mr. Vaughn H. Clay, Jr. (Schenley High School, Pittsburgh, Pa.) planned a project that he entitled "Developing a New Perspective Toward Art and Its History." The project sought to generate pupil interest and receptivity toward art as a humanistic discipline. What Mr. Clay wanted to achieve was the introduction of ideas that would demonstrate the range of conceptual, critical, and technical problems that give art its history (as distinguished from the history of art). By focusing upon the subject matter of our visual experience (its form and content), students were encouraged to relate the decisions and choices made by artists in their work with the decisions and choices that we all make in relation to "seeing" our visual world. The essential "method" involved discussion and analysis utilizing comparisons of works of art with images drawn from the student's environment; for example: wires leading up to a building and a Naum Gabo sculpture, a large black spider and a Calder stabile were used for comparison and discussion.

To the extent that students can develop a vocabulary for viewing works of art, they can become more conscious of their own perceptions and visual choices. Thus, as students are able consciously to distinguish between properties in sculptural forms, it is assumed that their own choices would become more discriminating and controlled. Class discussions were planned to deal with linear qualities in sculpture (works of Naum Gabo, Alexander Calder, Ibram Lassaw); sculpture as a solid form that defines space (works of Henry Moore, Constantin Brancusi, Classical Greek sculptors); relief sculpture (Sarcophagus of Theodorus). Emphasis was placed upon student's looking, comparing, and describing their observations and evaluations. How are the objects similar? How are they different? Discussions involved such terms as feeling of a work, linear qualities, movement of forms, composition, variation of line, form, texture.

The lecture-discussions served as an introduction to students working on their own sculptural forms. Drawings were prepared as a basis for moving ahead with the making of the sculptures. The discussions and analysis of sculpture continued; they were supplemented by a trip to the Carnegie Institute.

2) Mrs. Nina Ruth Vaughan (Ysleta Independent School District, El Paso, Texas) planned a project that she entitled "The Resounding Silence."

The unit was designed to introduce her students to a more sustained and intensive viewing of the works of individual artists. The attempt was that of relating the works of an artist to the man, himself, as well as to the time (ideas, values, circumstances) in which he lived. Thus, the art object is to be seen as the resultant form of many factors. As an object, however, it "continues" in time" beyond the man (or men) who created it; it extends beyond its particular time into another context in which it must be given new meanings. By understanding the motives, background conditions, and other factors that influenced art expression, students can better understand the art of the past as the forms of their own time. Given the realization of the infinite diversity in modes of art expression, students can be more understanding of the newer art forms in their own time.

Mrs. Vaughan's organization of teaching materials involved the utilization of 2" x 2" slides, filmstrips, 16mm. films, over-head transparencies, and reproductions. She made use of the wide range of materials now available through the efforts of museums, libraries, and other agencies. Initially she undertook to identify and discuss the multiplicity of subject matter that have concerned artists: the human figure, portraits, still life, landscape, etc. She then focused upon comparisons of works that can be said to have the same subject matter, for

example, a series of landscapes or portraits. Students were then invited to discuss such questions as: "What causes the artist to choose these particular subjects? In what manner does he present his subject?" Emphasis was placed upon observations such as "When did the artist live; where did he live?" Overall, the teaching served to build toward the generalization that a work of art can reflect the unique insights and understandings of the artist about the subject of his work. Indeed, the concept that was developed gave greater meaning to the idea that the art form could be its own subject matter.

Given this "base" in ideas and understanding, Mrs. Vaughan then moved to an "in depth" analysis of the works of Paul Cézanne, Paul Gauguin, and Amedeo Modigliani. In the case of Cézanne, works such as House of Pere Lacroix, Vase of Flowers, Landscape in Provence, Louis Guillaume, The Artist's Son, Paul, The House of the Hanged Man, Portrait of Victor Chocquet, Still-life with Pomegranates and Pears, Bathers, Mont Sainte-Victoire, and The Quarry were discussed and analyzed. In the case of Gauguin, works such as Fatata te Miti, Brittany Landscape, 1888, The Yellow Christ, Self-Portrait with a Halo, and Women of Tahiti were the objects of attention and study; and in the case of Modigliani, works such as Gypsy Woman with Baby, Jacques Lipchitz and his Wife, Lunia Czechowska, and Woman with Red Hair were the subjects of discussion.

3) Mrs. Frances Pickens (Kamehameha School, Honolulu) developed a project aimed at "Developing a Meaningful Drawing Vocabulary Through Analysis of Drawings of French Masters from 1850 to 1900." In many respects, the more general aims of her teaching were similar to those of Mr. Clay and Mrs. Vaughan. She sought to develop sensitivity to works of art through observation and interpretation. More specifically, she focused upon the relationship of drawing to the artist's total work. Students

were asked to discuss how artists used the elements of drawing -- linear qualities, movement, value, contrast, etc. in developing various modes of expression. Emphasis was placed upon similarities and differences in the visual relationships achieved through specific drawings.

As a part of the background material for this project, a slide-tape presentation was prepared. Visual images and a tape recording were combined. Students heard quotations of the artists from their writings (Paul Cézanne, Paul Gauguin) or from indirect sources (Georges Seurat, Henri de Toulouse-Latrec). Such statements conveyed ideas about how the artist felt about his drawing; how (and if) he used drawing as a means to plan for another work (painting or sculpture).

A typical statement developed in relation to Auguste Rodin's drawing (and watercolor), "The Embrace" is: "Rodin is remembered as a great sculptor. His liking for this medium of expression was obvious from his youth. All his life he worked incessantly and his stream of creation never stopped. He made hundreds and thousands of drawings dashed off in crayon or heightened with a bit of color. Rodin said of drawing, 'You might think drawing is beautiful in itself. But it is only beautiful when it expresses truth and feeling. Drawing in art is like style in literature. A style which is mannered or affected and tries to show off is bad.' Rodin refused to sacrifice anything to the conventional ideas of beauty. He believed in being expressive. Some of these traits are noticeable in this drawing which also appears to be dashed off. No one would disagree that this is an expressive drawing. The means used -- the quick multiple lines -- is subordinate to the expressive quality of the visual sensation."

Through the selection of late nineteenth-century French artists and their works for study, Mrs. Pickens brought to the students an aware-

ness of a critical and pivotal period in the history of art. The period was one in which economic, ideological, social, and political revolutions had been set in motion. Many of the roots of modern art have their beginnings at this point in history.

Of equal importance, viewing the drawings of Cézanne, Degas, Gauguin, Rodin, and Toulouse-Lautrec gave the students a new appreciation of drawing as a means for expressing ideas; more centrally, it expanded their sense for their own activities in the studio.

4) Mr. Leroy Gaskin (Fairmount Heights High School, Prince George's County, Maryland) developed a series of studio-discussion activities involving drawing and painting from the "Human Figure". He placed the rationale for his teaching in a very broad framework: "It seems to me that the contemporary artist, with his provocative plastered images and the rock and roll singer with his loud discordant repetitions are saying the same thing: 'help us to find our identity, help us to make sense of ourselves, our world, and give us something in which to anchor our hopes, fears, beliefs and aspirations' . . . We as teachers have the tremendous challenge to help students make sense of themselves and their world. One possible way of helping them is through many art experiences: studio, history and appreciation. Through art experiences, they can discover for themselves through their own art creations and through the history of art, a better understanding of the image of man." The more specific objectives that he set forth were: to "enable students to develop knowledge, appreciation and understanding of the human figure"; "help students develop greater skills in figure drawing and painting", "help students to become familiar with significant works of art through studio and art history", and "develop in students a

greater ability for using various community resources (art galleries, artists' studios, libraries) to enrich their learning experiences.

The writings of Kimon Nicolaides and Calvin Albert served as general resources for the unit. In total, seventeen specific (and consecutive) plans for classroom activities were projected. Plans were developed around such themes as: drawing the human figure with line, gesture and contour drawing; self expression through figure drawing and painting; the image of man as portrayed through the paintings of Cimabue, Duccio and Giotto; the image of man as portrayed through the paintings of Hals and Rembrandt; other images of man as expressed through Flemish and Dutch paintings of the 17th century; oil painting as a medium for self expression; the image of man as portrayed through great themes of art; several painting conventions to express the image of man; evaluating students' art work: a class critique; expressing ideas and emotions through tempera painting; figure painting as an expression of the human spirit. A field trip was arranged to the National Gallery of Art. In addition, students were encouraged to visit the National Gallery and other museums for more intensive study of particular works.

5) Mrs. Margaret Merida (Durrett High School, Louisville, Kentucky) organized a unit of study around the theme "The Building Blocks of Painting." Her teaching aimed at introducing eighth grade special elective art classes to three of the formal components of painting: color, line, and texture. She sought to enrich students' understanding of how painters use these elements in different ways. She also encouraged growth in students' knowledge of composition as a resultant of formal elements working together.

Mrs. Merida compiled a set of slides to illustrate some of the ways artists use line in a painting; she also tape recorded a script to be

used with the showing of the slides. Key emphasis was placed upon the students looking at works of art and identifying the manner in which the element of line relates to other aspects of the work. The slide presentation included discussion of such works as: Pablo Picasso, Weeping Woman; Vincent van Gogh, The Olive Orchard; Henri Matisse, Lorette; Domenico Veneziano, Madonna and Child; Pablo Picasso, The Lovers; Georges Braque, Still life: Le Jour; Alb-rt Marquet, The Pont Neuf; Paul Gauguin, Self-Portrait; Paul Cezanne, The Artist's Son Paul; Edgar Degas, Before the Ballet. An excerpt from a typical discussion of line is as follows: "In this painting of a model named Lorette, painted by Henri Matisse in 1917, there are 'whispering' and 'shouting' lines. Can you find them? . . . The soft grey lines around Lorette's face are 'whispering' lines and the short broken ones around the neck of her dress are 'shouting' ones. The soft lines make her face seem round and the dark ones point up to her face. If you look very carefully you will find a line on one side of her dress that begins soft and gets very heavy. It whispers and shouts at the same time."

Mrs. Merida's teaching encouraged the students to experiment with line in their own work. Class discussions directed attention to different qualities of line due to medium and surface qualities.

Emphases in teaching about color included: work with color mixing, discussion about color relationships, experimentation with color, examination of the ways that artists have used color. Emphases in teaching about texture included: experimentation with texture (both by making collage and attempting to create different textures in a painted image) and discussion of the ways that artists have utilized texture in their works.

6) Mr. Patrick G. Galbreath (Plantation High School, Fort Lauderdale, Florida) planned a project that he entitled: "Developing an Awareness of and an Enthusiasm for American Genre Art." His general aim was that of developing an awareness of genre painting in the history of American art. More specifically, he sought to develop enthusiasm and interest for studio activities utilizing the theme of genre art.

The project was designed for seventh and eighth grade art classes. The theme was such as to make possible cooperation with the students' program of study in English classes (study of American literature). For example, the painting "Leisure and Labor" by Frank Blackwell Mayer was discussed utilizing comparisons with Longfellow's "The Village Blacksmith". Similarly, Doris Lee's painting "Noon" was discussed utilizing references to John Whittier's poem "Maude Muller".

American art has rich traditions in genre painting. Indeed, these works now serve as key historical documents for recording early life in America. By giving emphasis to such works as Bingham's "Cottage Scenery", Bonham's "Nearing the Issue at the Cockpit", J.G. Brown's "The Longshoremen's Noon", and J.S. Sargent's "The Oyster Gatherings at Caucade". Mr. Galbreath helped his students to see how artists of America drew upon ideas and images as a source for their painting.

Students were asked to take photographs of "genre scenes" from their own experience; they also cut out photographs from various publications. Taken together these images served as points for comparison in the genre scenes of past and present.

In addition to the above, Mr. Galbreath prepared a series of slides to illustrate some European examples of genre painting: Jan Steen, "The Skittle Players", Adrian van Ostade, "The Violinist"; Lucas van Leyden, "The Card Players".

7) Miss Antoinette P. Thomas (Clairton High School, Clairton, Pennsylvania) introduced a unit entitled "Space, Time, and Architecture."

Given the dramatic and far reaching technological developments of our time, we are facing the prospect of great change in our physical environment. A unit that focuses upon architecture as an art form has as its basis one of the richest and most significant art forms of man. To carry on this study in the context of twentieth-century developments is to confront students with aesthetic and functional considerations that are vital to their lives.

The teaching goals that Miss Thomas set forth included such aims as defining "architecture" (discussions of terms such as the "scope" of architecture, the difference between "architecture" and "building", and architectural "function" and "purpose") and developing a basis for making judgments about architectural forms (structure in response to human needs, individual and group expression, relationships between materials, form, space, and function).

The fact that the Clairton High School is located close to Frank Lloyd Wright's "Falling Water" and to the City of Pittsburgh made possible specific references to contemporary architectural developments. In the case of the Kaufmann House ("Falling Water"), the class was able to engage in discussions involving the selection of a site for architecture, the building materials utilized, structural characteristics of the building (cantilever, reinforced concrete, utility core). There was also the opportunity to view slides and photographs of other Wright buildings: Taliesin West, the Guggenheim Museum, the Johnson Laboratories, and Price Tower.

Location close to Pittsburgh made possible the viewing of a large urban center now undergoing great change (development of skyscrapers,

civic center, urban renewal). It also afforded an opportunity to call upon personnel and informational resources provided by large steel and aluminum companies located in the area. Students were provided opportunities to discuss such buildings as the Alcoa Building, Heinz Chapel, U.S. Steel Building, the Lincoln Bank, the Civic Arena, and some of the new dormitory construction at the University of Pittsburgh.

Given an introduction to modern architecture, the class then turned to a brief review of architectural history. The problem as posed by Miss Thomas was, "How have other peoples in historical periods other than our own solved the problem of enclosing space to fulfill their needs?" The architecture of Egypt, Greece, and Rome served as an introduction to this discussion. This was followed by class discussions based upon illustrations of the architecture of the Early Christian, Byzantine, Romanesque, Gothic, Renaissance, and Baroque periods.

XII. Participants Evaluation of the Program

At an obvious level, one can predict that a program bringing together a group of art teachers and placing them in the context of the National Gallery of Art for a six week period will have the effect of expanding their knowledge and awareness of art. Given the opportunity to work with a well qualified faculty, provided with opportunities to visit neighboring museums and galleries -- one should fully expect that the teachers involved would broaden the ideas and resources for their teaching. Indeed, such was the case.

The participants were asked to provide their summary rating of the program. Of thirty-one responding, twenty-three characterized their feelings as "I found the program to be very valuable; however, some parts were stronger than others." Three indicated that they "found the program to

be excellent in every way" and five indicated that they had "mixed feelings about the program." No one responding characterized the program as being "a poor one".

The following chart indicates a general rating of the courses in the program:

	Extremely valuable; Essential to the program	Useful, helpful in clarifying some of my ideas	Not too helpful; but should have been included	Unnecessary; should have been left out
Art History Course	19	9	3	0
Gallery Tours	13	5	9	4
Painting Techniques	7	14	8	2
Audio-Visual Media	20	7	4	0

It is interesting to note that more than one-half of those responding placed each of the courses in either the extremely valuable or useful categories. It was only a question designed to elicit a relative rating among the courses that a clearer indication of the participant's rating of the courses became possible:

Relative Rating of Courses. 1- most valuable to 4- least valuable

	1	2	3	4
Art History Course	17	9	2	3
Gallery Tours	8	6	4	13
Painting Techniques	7	2	15	7
Audio-Visual Media	14	8	7	2

One can generalize that the overall participant response to the program was "favorable". If pressed to give priorities to the courses (it should be noted that this was a "forced" rating), the participants gave higher

priority to the Art History Course and the Audio-Visual Media Workshop; lower priorities were given the Course in Planning and Conducting Gallery Tours and the Workshop in Painting Techniques. One can conclude that the participants gave higher priority to their very practical needs: the problem of establishing a stronger basis in "content" (as provided in the study of the History of Art) and the means for developing and conveying the imagery so necessary for the teaching of this content (the development of slides, photographs, motion picture film, and tape recordings as provided in the audio-visual materials workshop). This only serves to underline the fact that teachers cannot (or do not) divorce their thinking from the very "practical" requirements of their own classroom operation. Teaching art in a rural or suburban setting does not afford many opportunities to take children to museums or galleries; the practical budgetary limitations (as well as limits in space and motivation on the part of students) do not encourage one to undertake workshops in fresco or egg tempera techniques. By contrast, the opportunity to develop visual materials that could be taken into the classroom and the requisite knowledge and information for discussing these materials can be seen as having more immediate and direct utility.

Reading the responses of the participants to questions involving their evaluation of the program gave pause to reflect upon questions concerning their expectations in coming to Washington. Many of the responses indicated that the program was "different" from what had been expected. The very brief period of time between the announcement of the program, selection of participants, and the beginning of classes did not allow for the necessary communication to orient participants to the courses to be taught and the specific requirements of the program. Indeed, the brief

(and somewhat rushed) period for getting underway did not afford adequate time for the staff to clarify and coordinate their respective roles.

The program as set forth was an ambitious one. A six week period for an intensive survey (at a graduate level) of the history of art, a workshop in audio-visual media, a workshop in the conducting of gallery tours (for most of the participants this was their first opportunity for a detailed study of the National Gallery), and a workshop in painting techniques did not afford a sufficient period of time to accomplish all the aims of the program. Given a sizeable group of participants who had been away from an academic environment for five years or longer, and it is easy to see the "pressures" that build up from the outset. As individual instructors outlined the requirements of their respective courses and as the component of graduate course credits introduced the necessity of grading the students, the pressures increased even further. When it was announced that there would be a mid-term and final examination in the history of art (involving the identification and discussion of particular works), some of the participants were panic-stricken. This factor of testing forced an orientation toward anticipating and meeting the requirements of the examination. In short, it "forced" greater interest and energy expenditures toward meeting the requirements in the history of art. One can only note that 28 of 31 responses placed the course in the history of art in an "extremely valuable" or "useful" category (only 3 in the "not too helpful" category). While many felt that the examinations were "not necessary", it is quite clear that the rigorous discipline required in the course was, in the end, appreciated.

Many of the participants expressed the feeling that subsequent programs similar to the Museum and Art Teacher might consider more "seminar type" courses. What was being sought was greater opportunity for individualized

study (and perhaps study in greater depth) in more specific study areas in the history of art and art criticism. A number of the participants wished that they might have had the opportunity to engage in more extended (and informal) discussions with staff members.

Many of the participants were aware of the perennial problem of "depth" versus "breadth" in art historical instruction; namely, that survey coverage does not allow for explorations in depth. For the most part, the feeling was that the art history course might well have focused upon a more limited historical period (or periods). Assuming a six week instructional span, the aim of "covering" key artistic developments from classical antiquity to the modern period forces the instructor to a "race against time". This operated against intensive (and more detailed) use of the National Gallery collection as a teaching device. The pressures of time and the commitment to "coverage" made necessary greater dependence upon slides as a source for imagery. To be sure, the students were referred to specific works in the collection at every opportunity. What might have been expanded, however, was the direct confrontation of specific works for the purpose of intensive examination and study. Herein lies a key point requiring further work on the part of museum and secondary school personnel. The "lure" and ready accessibility of transparencies as a means for projecting images has created a situation in which students may learn about works of art without ever seeing them. One of the key contributions to be made by the museum as an educational resource is in this area of helping students to confront works of art (not their photographs).

XIII. Toward a More Effective Organization of Content

Given the shifting points of emphasis in art education practices, teaching in our secondary schools has vacillated between attention to the non-verbal, expressive aspects of artistic form and a more limited "scholarly" approach for learning about works of art. At either extreme, programs run the danger of missing essential areas of learning and understanding. What has been sought in the program, The Museum and the Art Teacher, is a disciplined, scholarly basis by which teachers of art may confront questions of curriculum and teaching. In so doing, it is important to note that it was not the aim of the project to bring the "polarities" of scholarship and non-verbal expression into conflict. Indeed, there are essential and fundamental differences in the disciplines involved; however, by focusing upon these differences, it was the intent of the program to bring about a more informed and sympathetic context for establishing relationships between the studio and scholarly components of art education.

All too often, the distinctions drawn between studio and scholarly activities are such as to set them apart. To be sure, at more advanced levels of education, such separations may be pedagogically appropriate. At the level of secondary school education, however, it is important to establish a broad base of general education -- one that does not create premature separations. In our secondary schools, it is important that students become knowledgeable about their own potential for making expressive forms as well as the various avenues available to them for understanding their historical and cultural traditions.

The Program, "The Museum and the Art Teacher" aimed at utilizing the resources that could be gathered within (and through) a museum toward

establishing a richer base out of which secondary school art instruction might be developed. The program assumed that teaching effectiveness is, in large part, related to the knowledge and information that a teacher is able to bring to bear on a classroom situation. The Program grew from a number of assumptions:

- 1) original works of art (as seen in the National Gallery and in the various museums visited) are a resource for the teaching of particular ideas and values. Their very structure and form communicates a great deal of information and provides a basis for study;
- 2) the art object is an essential resource for teaching about media and techniques. Conversely, knowledge of art materials and techniques is a valuable means for the understanding and appreciation of art;
- 3) art objects become important parts of history and, as such, provide another dimension for historical understanding.

What is important to "underscore" is that the project "The Museum and the Art Teacher" was undertaken with the assumption that more attention should be given to historical and technical perspectives in the teaching of art. The Development of these components was seen as being necessary if young people are to grasp the critical and appreciative aspects of art. Indeed, it seemed self evident that students without the basic skills and knowledge of any intellectual discipline would be limited in their capacity to grasp ideas and develop any sense of mastery and control.

The program "The Museum and the Art Teacher" served to demonstrate certain key points: a work of art is a source for a vast amount of information -- it is a datum for studying the history of art, it is also a means for "entering into the context" (values, purposes, conditions) within which it was created. Given the resources of a museum, art teachers have

greater opportunities for making "real" the ideas and feelings embodied in the art forms.

The program emphasized the fact that "creative activity" in art (as in any other field) does not involve the creation of form from "nothing". Creativity in art is not a totally mystical process. To a great extent, the forms that are created grow out of already existing facts, ideas, and skills. To be sure, each student is unique; to some extent his art work reflects this uniqueness. However, there is a sense in which the capacity to be "creative" is related to the store of skills, images, and ideas that are provided by tradition. This is what Pasteur meant when he said, "Fortune favours the prepared mind." Good teaching may capitalize upon chance occurrences; it cannot count on them as the major source for its effectiveness. Good teaching involves planning and the introduction of ideas and images to help students uncover, select, rearrange, combine, and synthesize ideas and images drawn from the flux of time.

The program "The Museum and the Art Teacher" gave emphasis to the fact that there are alternative patterns (or models) of content "organization". One has but to look to the variety of projects (see Appendix III) as demonstration of these alternatives. The teacher of art must always make choices as to the "structure" within which he views objects, ideas, and events. For the teacher who makes use of the resources of the museum, there is the "adventure" of viewing objects as they exist "here and now". What remains is the creative task of generating meaning and significance from the "objective data" at hand.

Whatever the mode or structure of organization, teachers need to pay particular attention to the "mastery" or "types of knowledge" that they wish to foster. Thinking, in visual as well as verbal terms, involves

creative adaptation; our reasoning cannot proceed far without concepts and judgments. For the teacher of art, questions of "knowing that, knowing what, and knowing why" pose a continuous challenge. One of the outcomes of the project was greater awareness of the various "levels" at which a teacher may organize and communicate knowledge about art:

- a) statements of fact and information: names, dates, events, places. For example, Rembrandt van Ryn (born 1606, died 1669) lived in the midst of a middle-class Protestant community in Holland. Also, students can learn to recognize some of the major Rembrandt canvases: "Dr. Tulp's Anatomy Lesson", "The Syndics of the Amsterdam Cloth Guild", and his various "Self Portraits".
- b) statements that identify classifications and categories: definitions, categories. For example, a characteristic of the modern period is that of developing separate (yet related) tendencies. Such movements as Classicism, Romanticism, Realism, Impressionism, and Post-Impressionism had their beginnings in the nineteenth Century. This period has served as the "backdrop" against which the drama of contemporary art unfolded.
- c) statements that reveal powers of reasoning: principles and generalizations, theories and structures, trends and sequences. For example, Romanesque builders were unable to accomplish an enhanced sense of height in their structures because they were hampered by the limitations of the semicircular arches usually found in their methods of vaulting. It was the Gothic builder who conceived the idea and means of using pointed instead of semicircular arches, thereby accentuating the sense of upward movement (and, in fact, increasing the actual height of the vault).

In addition to the knowledge pertaining to works of art as objects in history, there was emphasis given the technical dimensions of art forms of the past and present. Here it should be noted that an informal

survey of the participants revealed that none had painted in the true fresco technique or had gilded on a panel prior to this program; only two had painted in egg tempera, and five in oil, with glazes. As was observed by H. Stewart Treviranus: "Mere teaching of the psychology of creation is not going to acquaint the student with a 'craft'. The demise of the ateliers as training grounds along disciplinary lines, places this function into the lap of the universities. There, the teaching of art and the making of it should rightfully proceed side by side." The emphasis in attitude given in the course dealing with techniques of the painter can be generalized to other art forms: sculpture, graphic arts, crafts, etc. The essential attitude that was encouraged gave greater priority to knowledge of forms and techniques as an area for effective teaching of art in our secondary schools.

As a result of the program, each of the participants could give wider meaning to the assertion that there are alternative patterns (or models) of content "organization" for the teaching of art.

XIV. Recommendations for Future Programs

Looking to the future, there is every reasonable expectation that museums and schools will continue their shared efforts to educate for greater awareness and understanding of works of art. If one were to pose the possibility of conducting another program similar to "The Museum and the Art Teacher", there are a number of considerations and recommendations that are suggested by observations of the program described in this report.

1. It cannot be assumed that art teachers and museum personnel start their "dialogue" with a common vocabulary and set of assumptions. The fact that institutions (museums and schools) face similar general problems,

does not necessarily mean that communications and priorities of concern will be shared. Hence, one can observe that the teachers coming to the National Gallery of Art did so with a wide range of operational "teaching" problems (derived from their roles as teachers), while the program plan that was projected aimed more at developing concepts and understandings of the history of art, methods and materials of painting, etc. Given some of these differences in perceptions and expectations, there was some difficulty in orienting the participants to the aims of the program. The participants tended to cast many of the problems in terms of their needs as teachers; those conducting the program kept making clear that the problems of teaching were not the concern of the staff (with the exception of the effort of developing slides and other teaching materials). It should be clear in any future efforts that part of the process of selecting participants should involve their responding to and accepting a precise statement of the program aims.

2. A related recommendation is that great effort be made to select participants who have had comparable levels of training. Herein rests a key problem. Given the very diverse levels of training in an area such as the history of art, there is the likelihood that candidates selected will reflect this diversity unless the application forms go to great length in seeking out a more homogeneous ability grouping. The sad fact is that transcripts and letters of recommendation are not always sufficient to make the necessary selections among candidates. If, as was the case in "The Museum and the Art Teacher", knowledge and training in the history of art is a key factor, the applicants should be asked to submit evidence of their own writing (research paper, critical essay, etc.) in the field.

3. Clarity in describing aims should not lead to rigidity in planning the specific components of the program. To whatever extent is possible, the actual operation of the program should be conceived as being flexible. Program participants should be afforded opportunities to identify problem areas that pertain to these aims. It should be possible for individuals to identify problem areas to be developed in depth utilizing the resources and staff of the program. A flexible program concept would have certain periods in which all students participate. There would also be provision for students working in smaller groups or individually on various projects.

4. A substantial block of time and energy needs to be devoted to staff planning before and during the program's operation. A staff being brought together to teach in such diverse areas as the history of art, methods and materials of the painter, developing audio-visual teaching materials, and conducting gallery tours should seek to develop certain key points of agreement as to the means by which the component parts might fit together. An intensive program such as was conducted at the National Gallery requires greater coordination than would be the case for a program extending over a longer time period. By its very nature, a six week program imposes time pressures upon each of its instructors (and consequently, upon each of the students). As the students face the task of adjusting to these pressures, it is almost essential that they develop an awareness for the related and supportive aspects of one component to the other. Failing to develop a feeling of relationship among the parts, the students face the task of responding to separate and unrelated goals and expectations. The time pressures then become barriers to the students developing their own "bridges" and relationships.

5. It is questionable as to whether the assigning of graduate credits to the components of the program affords an advantage or disadvantage. Of course, one can observe that the study undertaken in an institute is comparable to academic course work. One can also observe that teachers working for graduate degrees are more likely to be attracted to a program offering graduate credits. On the other hand, the requirements for academic credits (and grades) tended to make for a less imaginative program. The participants became acutely aware of the necessities for grading. Teachers who had been away from a college environment for years suddenly found themselves cramming for exams. To be sure, the discipline of learning under pressure has certain advantages; however, it would be the recommendation of the evaluator that future programs avoid the necessity of grading participants.

6. A key strength of the program "The Museum and the Art Teacher" was the dormitory facility provided by The George Washington University. The dormitory provided a meeting place for student discussion groups. In any future efforts, it would be well to consider further utilization of dormitory space as part of the informal work spaces of the program. Library materials, slides, and reproductions might well be made available in the dormitories for student use. In addition, student discussion groups could be scheduled utilizing these facilities.

7. The experience of the program already conducted might well bring into question the range and diversity components for any succeeding efforts. The recommendation of the Evaluator is that more directed attention be given to the use of a museum and its resources in the teaching of art. Given this point of emphasis, the program would then focus upon the collection (in the case of the National Gallery or other large museums, this might even involve a part of the collection).

Much more time could be taken in discussing individual works and artists. Problems of "looking", "describing", "comparing", and "evaluating" would be undertaken in relation to a concrete frame of reference, the works of art. If this point of emphasis was assumed, much more of the actual teaching and discussion could be conducted in the galleries. What reference there would be to books, slides, and reproductions could be in relation to the primary focus of objects available for direct study. The emphasis would be upon depth in seeing the nuance and meaning in a work of art.

8. Greater emphasis upon the use of the museum and its resources would make more logical the selection of teacher participants who could, in actuality make use of the museum with their classes. Stated in another way, programs of this kind conducted in museums should involve teachers who could then avail themselves of these same resources in relation to their teaching. If this were the case, the program of study for the teacher participants could be seen as having more direct relevance and application. Even were a program conducted in a small museum, much could be gained through having teachers explore possibilities in the utilization of that collection. This is to be preferred over a teacher's being awed by a great collection, only to find that the reality of teaching in a small community provides no such resources.

XV. Summary of Project

I. To the extent that the history of art can be seen as part of the history of man's ideas and values, it should also be seen as providing a vital component in our educational efforts. Both art museums and school

systems need to recognize their shared concerns for furthering insights and understandings about these ideas and values.

II. Never in all of history has the student of art been faced with so imposing and extensive an array of imagery. Through mass media, visual forms have come to occupy a greater place in our concerns. Museums need to appraise the particular role (or roles) that they can perform in the collection, study, and exhibition of art forms. As part of this appraisal, they should examine their particular program (or programs) with reference to the possibilities and means for making their facilities and staff available to school systems. Necessarily the extent to which this can be done will vary from institution to institution. What is important, however, is that this self-study be undertaken and program commitments made.

III. The possibilities for art museum "service" to school systems is not limited to conducting tours. Museums should explore means by which their collections can be photographed (and slides made available); they should also examine possibilities for other extension services: circulating exhibitions, publications, films, tape recordings, sponsored meetings, classes, etc. At all times, however, the museum must keep in balance the needs for "educational service" with its charge of maintaining the highest qualitative standards in relation to its program of exhibitions and the development of its collection.

IV. School systems cannot assume that educational service rendered by the museum is a "one-way transaction". Schools should assist by providing (directly or indirectly) some of the financial support necessary for carrying on an effective extension program. Beyond financial assistance, there needs to be a shared effort in identifying the most feasible programs to be undertaken.

V. Teachers need to be made aware of their responsibilities in "preparing" students for the artifacts to be seen; there should be clear understanding of the role (or roles) of museum and school personnel during museum visits; and there should be appropriate "follow-up" materials used after a visit. Museum visits should be planned so as to provide sufficient preparation for the art forms to be seen. An informed youngster is better able to direct his viewing and is more likely to derive greater knowledge and insights.

VI. The primary responsibility for providing teaching materials pertaining to the visual arts belongs to the school. Given the possibilities for developing such materials (as demonstrated in the pilot research teacher program), it becomes practical for each school to maintain a visual resource center. Such a center could serve as a resource for all areas of the curriculum. Given our greater reliance upon visual learning and understanding, a "library" of visual images becomes a key addition to our existing libraries.

VII. Just as museums develop collections that are unique (related to specific interests, geographic cultural emphases, etc.), it is important that art programs develop utilization of the natural advantage of art forms available for study. There is the obvious advantage (and need) for museum personnel and art teachers to plan programs around resources and facilities that are available for actual use. To be sure, such a program would be supplemented by the viewing of slides, reproductions, and photographs. However, it is important that actual artifacts be made available for study. Otherwise, there is the risk of students "stopping" with the relatively superficial imagery of the "projected" image.

VIII. There are many patterns (or models) for structuring or sequencing the content of art instruction. Information can be organized chronologically; it can also be organized around particular themes (landscape in art, the still life, etc.). Moreover, the format for the teaching of art in our secondary schools may vary: studio-discussion groups, humanities classes, etc. What is essential, however, is that teachers seek means to develop more sophisticated and qualitatively richer insights into art forms: painting, sculpture, architecture, motion pictures, etc.

IX. Museum personnel and art teachers should work cooperatively in the development of curriculum guides and teaching materials. Each can serve as a resource for the other. Through a shared effort, teachers can provide a realistic sense of ideas and interests appropriate for students in their classes, museum personnel can provide a more knowledgeable overview of art forms available for study.

XVI. Conclusion

"The history of art, which until now has been regarded solely as a pastime for the learned and elect, is fast becoming a common experience. It is the mirror in which we see reflected a record of our civilization. For the work of art is above all things contemporary. It is the product of the age, the place and people who produced it. Being unlike the imaginative work of literature, projected in time and place, the work of art is essentially the silent witness of its own creation" (Francis Henry Taylor, Preface to The Harper History of Painting by David M. Robb).

The program "The Museum and the Art Teacher" serves as an important milestone in developing a clearer conception of the role that a museum might play in relation to our secondary school art program. Symbolically it is significant that such a program was undertaken by the National Gallery of Art in relation to a group of teachers selected from various parts of the nation.

"Can a museum be used advantageously by the secondary school teachers to improve and augment classroom presentations?" The answer is a resounding and obvious "yes". Indeed, one might observe that an art program that does not seek out the resources of a museum is severely limited. Art instruction that does not make reference to works of art omits a central component in the education of young people.

Each of the teachers reporting on activities following their six week study period described their own greater awareness of a knowledgeable base for their teaching. The program served to provide greater knowledge about the history of art, methods and materials of the painter, and techniques for utilizing audio-visual media. What is interesting to note, however, is that the units prepared by the teachers still made very limited use of the art museum as a primary resource. In part this could be accounted for by such factors as the physical distance between the school and the nearest museum as well as the very real problems in arranging for a museum visit. There are still problems of school administrators who will not give the necessary support or encouragement to enable the utilization of the art museum as a teaching resource. Given continued efforts such as "The Museum and the Art Teacher", there is likely to be greater administrative recognition of the vital role to be played by the museum in the education of young people.

There is still a great deal of work to be done in researching problems that are central to more effective utilization of museum resources:

a) problems involving the organization and sequencing of works of art for their greatest educational impact; b) problems of developing a clearer critical language appropriate for effective teaching; and c) problems in relating the primary experiences (direct confrontations of works of art)

with the experiencing of images (slides, reproductions, etc.) made from works of art.

The dialogue between the art teacher and the museum has begun. Thirty-nine teachers have completed this research program and are now out in the field carrying on their teaching with the added resource of experience at the National Gallery of Art. In one sense, a fuller evaluation of this program will have to await further developments in their classrooms. On the other hand, it is hoped that the report, here presented, will contain the seeds to motivate related developments in museums and school systems throughout the nation.

APPENDIXES

Appendix I

PARTICIPANTS IN THE PROGRAM

Miss Alexandra Bakovych	Teacher, Rincon H.S., Tucson, Arizona. Teaches general and advanced art classes, Grades 9-12.
Mr. Richard N. Belben	Teacher, Willowbrook Jr. H.S., Compton, California. Teaches Grades 7-9.
Miss Betty Jane Bramlett	Art Consultant, teacher, Spartanburg City Schools, South Carolina. Teaches Grades 1-12.
Mrs. Betty Calkins	Teaches Manual H.S., Peoria, Illinois. Teaches studio and art history classes Grades 10-12.
Mr. Vaughn H. Clay, Jr.	Teacher, Victoria Ave. Jr. H.S., Arnold, Penn. Now teaching in Pittsburgh Public Schools, Grades K-12.
Miss Mae Elizabeth Conway	Teacher, Northampton School, Massachusetts. Teaches Studio and Art History, Grades 1-12.
Mr. Monte B. DeGraw	Consultant in Art Education, San Diego, California. Consultant Grades 9-12, teaches classes at San Diego City College.
Mr. Robert W. Dunburg	Teacher, George Mason H.S., Falls Church, Virginia. Teaches basic art, studio & advanced art, Grades 7-12.
Mr. Truman Fox	Teacher, Lyons Township H.S. and Junior College. La Grange, Illinois. Teaches commercial art, art history and humanities, Grades 11-12; art history classes, junior college.
Sister James Frances, S.C.N.	Teacher, La Salette Academy, Covington, Kentucky. Teaches studio and art appreciation, Grades 9-12.
Mr. Patrick Galbreath	Teacher, McNicol Jr. H.S., Hollywood, Florida. Teaches studio, Grades 9-12.
Mr. Leroy Gaskin	Teacher, Fairmont Height H.S., Maryland. Teaches studio and art history, Grades 9-12; also adult education classes.

Mrs. Edna S. Glenn	Teacher, Central H.S., Cape Girardeau, Missouri. Teaches studio and art history, Grades 10-12.
Mr. Henry N. Heine	Teacher, Woodrow Wilson H.S., Portland, Oregon. Teaches studio and art history, Grades 9-12, gifted child program, Grades 11-12.
Mr. Paul A. La Londe	Teacher, South H.S., Salt Lake City, Utah. Teaches studio and humanities, Grades 10-12.
Mr. John H. Lewarn, Jr.	Teacher, Lenox H.S., Massachusetts. Teaches studio & art appreciation classes, Grades 1-12.
Mrs. Minerva F. Markey	Teacher, Niagara-Wheatfield H.S., Sanborn, New York. Teaches studio and art history, Grades 9-12, adult education studio; CUE coordinator.
Miss Ruth Mae McCrane	Teacher, B.T. Washington H.S., Houston, Texas. Teaches studio grades 9-12.
Mrs. Margaret B. Merida	Teacher, Durrett H.S., Louisville, Kentucky. Teaches studio and art appreciation, Grades 7-12. Former workshop director, Junior Art Gallery, Louisville.
Miss Jean C. Miller	Teacher, Samuel Ready School, Baltimore, Maryland. Teaches studio and art appreciation, Grades 1-12, Adult Education classes.
Mr. Robert C. Moore	Teacher, Howard H.S., Wilmington, Delaware. Teaches studio and humanities classes Grades 10-12; Saturday classes at the School Art League; Arts and Crafts Director for the summer day camp, Jewish Community Center.
Mr. Ted A Moore	Teacher, Northwest H.S., Indianapolis, Indiana. Teaches studio and art history classes, Grades 9-12; evening classes and summer school, Butler Univ.
Miss Judith F. Moses	Teacher, Pennsylvania School for the Deaf, Philadelphia, Pennsylvania. Teaches handicapped students, Grades 9-12.
Mr. Paul A. Newell	Teacher, Senior H.S., Vestal, New York. Teaches studio and humanities, Grades 7-12. Teaches at Young People's Art Center, Binghamton, New York.

Miss Mary Lucille Newland	Teacher, East Grand Rapids H.S., Grand Rapids, Michigan. Teaches studio and humanities, Grades 9-12.
Mrs. Anita Owen	Teacher, Willowbrook H.S., Villa Park, Illinois. Teaches studio and art appreciation, Grades 9-12.
Miss Nelda Jean Patteson	Teacher, John B. Hood Jr. H.S., Dallas, Texas. Teaches art classes, Grades 7-9.
Miss Helen Pettis	Teacher, Eastern Senior H.S., Washington, D.C. Teaches art classes, Grades 10-12.
Mrs. Frances Pickens	Teacher, Kamehameha Schools, Honolulu, Hawaii. Teaches studio, Grades 9-12.
Mr. Ronald A. Pitkwitz	Teacher, East Brook Jr. H.S., Paramus, New Jersey. Teaches studio classes, Grades 7-9.
Mr. Jimmy B. Pridgen	Teacher, Southedge Jr. H.S., North Massapequa, N.Y. Teaches art classes, Grades 7-9.
Mr. Michael-Adam Salvo	Teacher, Ridgefield H.S., Conn. Teaches studio and art history, Grades 9-12.
Mrs. Beulah H. Seckinger	Teacher, Donald E. Gavit School, Hammond, Indiana. Teaches studio & art history classes, Grades 7-12.
Mr. Joseph H. Shankland	Teacher, B.L. Smith Senior H.S., Greensboro, North Carolina. Teaches art classes, Grades 9-12.
Mr. Charles H. Thayer	Teacher, Sunrise Park Jr. H.S., White Bear Lake, Minnesota. Teaches art classes, Grades 7-9.
Miss Antoinette P. Thomas	Teacher, Clairton H.S., Clairton, Pennsylvania. Teaches art classes, Grades 7-9.
Mrs. Nina Ruth Vaughan	Teacher, Ysleta Independent schools, El Paso, Texas. Teaches art classes, Grades 9-12.
Mrs. Mary Ann Vodicka	Teacher, Bishop Du Bourg H.S., St. Louis, Missouri. Teaches Art, Grades 10-12, Applied Arts, Grade 12.
Miss Willie Dean Young	Teacher, Capital Jr. H.S., Baton Rouge, Louisiana. Teaches studio & art history classes, Grades 7-8.

Appendix II

SUMMARY OF PARTICIPANTS "PROBLEM" STATEMENTS

During the first week of the program, participants were asked to indicate the major problem areas, as they perceived them, in the teaching of art history and appreciation. What follows is an outline of the key items contained in the responses submitted. No attempt was made to quantify the responses.

- I. The organization of "content": How can the content of art history and appreciation be made relevant to mid-twentieth-century values of secondary school students?

Are there alternative patterns (or models) of content "organization" that can be utilized? Chronological approach; thematic mode of organization (landscape in art; animal forms in art; the human figure in art); great masters as a basis for study; art forms: painting, sculpture, architecture.

What special possibilities exist in the relating of art history and appreciation to studio instruction, the humanities, and other areas in the curriculum?

- II. Teaching: How does one go about sequencing, pacing, and providing continuity for the program? How does one go about developing a curriculum guide; identifying the knowledge, skills, and attitudes sought for through the instructional program; developing a curriculum in a "workable format" (time, space, facilities, and resources of the school)?

How do "special" teaching problems influence the organization of content: large group instruction, problems of teaching the

"culturally deprived", problems of teaching handicapped students?

- III. Developing Resources: What are some of the techniques for developing visual teaching materials (slides, reproductions, films, photographs, etc.); making use of circulating exhibitions from museums and other agencies; organizing and planning museum trips (developing materials to be used before and after museum visits)?
- IV. Testing and Evaluation: What are the major factors in the identification of learning outcomes? How may these be objectified for purpose of evaluation?
- V. Perceptions of Program: What are some of the means for working with school administrators to help them understand teaching needs and requirements of art programs? What mechanisms can be developed for providing adequate time for preparation of teaching materials; for developing statements of minimal standards and adequate levels of financial support?

APPENDIX III

Summaries of Participant Projects

ALEXANDER BAKOVYCH, RINCON HIGH SCHOOL, TUCSON, ARIZONA

Problem Area: "Reading Paintings Creatively":

- a) developing an awareness for the art of the past and present;
- b) building insights and enlarging upon imaginative possibilities in visual experience: selecting, digesting, discriminating, rearranging visual phenomena embodied in works of art;
- c) developing specific knowledge about works of art and artists.

Student Body: General Art Class - first year art program open to all high school grades.

Procedures: Taped-slide lecture, provision for question and discussion period. Images utilized for study and comparison: Leonardo da Vinci, Mona Lisa (including details of head, hands, background); Rogier van der Weyden, Portrait of a Lady (including detail of hands); Jan van Eyck, Giovanni Arnolfini and His Wife (including details of hands, signature and chandelier, mirror); Gerard Ter Borch, The Music Lesson, The Suitor's Visit; Jan Vermeer, Milkmaid (including details of head, table top); Pablo Picasso, Girl Before a Mirror; El Greco, Saint Ildefonso; Wassily Kandinsky, Pointed and Round, Above and Left, The Black Curve, Improvisation #30; Paul Cézanne, The Bather, Portrait of Goeffrey; Honoré Daumier, A Painter, Third Class Carriage; Vincent van Gogh, Sunflowers Against a Blue Background, Cut Sunflowers, Self Portrait.

Major Emphases: "Look" (until the "truth" of the picture unfolds itself); "Compare" (make comparisons, allowing one picture or form to feed or shed light on another); "Feel" (learn to read the emotional content as well as the intellectual content); "Read" (search symbols for meaning, discover structure); "Reread" (pursue meaning beyond the surface of the symbol; each time bring new associations).

RICHARD N. BELBEN, WILLOWBROOK JUNIOR HIGH SCHOOL, COMPTON, CALIFORNIA

Problem Area: "Meet the Artist":

- a) introduction to portrait painting seeking meanings beyond the "obvious"; developing the distinction between "likeness" and "interpreted image";
- b) identifying key portraits from the fourteenth to the twentieth century;
- c) initiation of studio activity involving self-portraits.

Student Body: General Art Classes - Seventh and Ninth Grades

Procedures: Slide presentation, discussion of meanings and techniques, demonstration, and introduction of class painting activities. Utilization of photographic details of portraits shown: Jan van Eyck, Portrait of a Man, Giovanni Arnolfini and His Wife; Lorenzo di Credi, Self-Portrait; Albrecht Durer, Self-Portrait; Peter Paul Rubens, Self-Portrait, Adoration of the Magi; Rembrandt van Ryn, Self-Portrait; Francisco Goya, Self-Portrait (#1 and #2), Portrait of a Girl; Edgar Degas, Self-Portrait, Portrait of a Man; Henri Fantin - Latour, Self-Portrait; Paul Cézanne, Self-Portrait; Paul Gauguin, Self-Portrait (#1 and #2); Vincent van Gogh, Self-Portrait (#1, 2, and 3); Henri Matisse, Portrait with a Green Stripe, Woman with a Hat, Portrait of Desain; Édouard Vuillard, Self-Portrait.

Major Emphases: Students will be encouraged to see the difference between "photographic likeness" and the expressive and interpretative possibilities in portraiture. How do factors such as scale, techniques, gesture, and pictorial structure (line, color, form, texture) combine to convey meaning and feelings? Students will be encouraged to view their own image in differing contexts (psychological and physical).

BETTY JANE BRAMLETT, SPARTANBURG CITY SCHOOLS, SPARTANBURG, SOUTH CAROLINA

Problem Area: "The Influences of the Past on Cézanne, Gauguin, and Matisse";

- a) students should become aware of the means by which artists "build upon" the traditions of the past;
- b) Cézanne, Gauguin and Matisse are key figures in the development of Modern Art. Study of their works can provide a basis for viewing many facets of the art of today;
- c) students may derive a larger sense for the study of art forms: architecture, painting, and sculpture as "documents" in the history of man.

Student Body: Art Appreciation Course (elective) - Grades 10-12.

Procedures: Taped-slide lecture, provision for question and discussion period. Introductory discussions of 1) Paul Cézanne as part of the Impressionist Movement (influence of Camille Pissarro, Nicolas Poussin; comparisons with other forms (Byzantine Painting)); 2) Paul Gauguin as part of the Post-Impressionist Movement (influence of the Impressionists, Japanese Art, Egyptian art forms); 3) Henri Matisse as part of the Fauves Movement (comparisons with Impressionists and Post Impressionists, use of gouache and cut paper, stained glass).

Key illustrations to be used: CÉZANNE - Head of an Old Man, House of Pere Lacroix, Self-Portrait, 1877, Portrait of Victor Chocquet, Pomegranates and Pears, Still Life with Fruit Basket, Portrait of Joachim Gasquet, The Bathers, Still Life with Apples, Mont Sainte - Victoire.

GAUGUIN - Martinique Landscape,

Brittany Landscape, 1888, The Yellow Christ, Self-Portrait, Women of

Tahiti, Fatata te Miti, The Machet, Woman with Mangoes, The Bathers, Tepo.

MATISSE - Self-Portrait with Jersey,
Pink Onions, Blue Nude, The Dance, Tangiers, The Studio, Quai St. Michel, The Flower Festival at Nice, Still Life: Apples on Pink Tablecloth, Seated Nude, Odalisque in Green Pantaloons, Magnolia Branch, Portrait of Claribel Cone, Lady in Blue, Zulma.

Major Emphases: 1) Developing a sense for the depth and variety of ideas and images that characterize the work of great artists;
2) realizing the relationship between the work of any man and the past.

BETTY CALKINS, MANUAL HIGH SCHOOL, PEORIA, ILLINOIS

Problem Area: "Views of Man Through Portraits":

- a) building concepts of what is meant by artistic style in art;
- b) recognizing how images and art structure of previous periods are modified to create new forms of expression;
- c) understanding how we, as viewers, come with preconceived images in our minds, and how this fact may help or hinder us from understanding the art of the past or present;
- d) seeing that a portrait can present a significant concept through the artist's use of materials, techniques, and forms.

Student Body: Art 1, 2 and 3 classes of a three year senior high school.

Procedures: Slide presentation, discussion of meanings and techniques, introduction of studio activities. Slide comparisons to demonstrate likenesses and contrasts in styles (presented chronologically), influences of one artist upon another, sources of imagery. Particular emphasis will be given the development of a "visual" vocabulary:

light, likeness, space, color, illusion, etc. Examples of comparisons to be used: Christ, head, wood sculpture, 1150 and Christ, head, wood sculpture, 14th century; Ciambue, Madonna, 1285 and Giotto, St. Francis, 1305; Rembrandt, Portrait of His Wife, 1660 and Thomas Gainsborough, Georgiana Duchess of Devonshire, 1775; Bernini, Bust of Louis XIV and David, Napoleon; Francois Boucher, Madame Bergeret and George Catlin, Indian; Primitive African Mask and Henri Matisse, Face, 1940; Head from Cyclades, 2000 B.C. and Amedeo Modigliani, Girl, 1900

Major Emphases: 1) Developing critical awareness through the viewing of slides, reproductions (utilization of slide lecture and traveling exhibition, Famous Men and Women in Portraits and Ten Portraits from the National Gallery of Art), and original portraits (works by local artists). 2) Introduction of vocabulary for exercising critical judgments (art elements and compositional concerns). 3) Initiation of studio activities; relating of class activities to broad traditions of art.

MAE E. CONWAY, NORTHAMPTON HIGH SCHOOL, NORTHAMPTON, MASSACHUSETTS

Problem Area: "American Landscape Painting":

- a) to acquaint students with specific artists -- their work, their times, and some reasons behind their graphic expression;
- b) to provide inspiration and direction for the student's own painting;
- c) to give background and greater interest for museum visits.

Student Body: High School - Grades 11 and 12, studio classes.

Procedures: Taped-slide lecture and discussion, visit to local museum (photographic documentation of specific works), student research

assignments involving specific artists or periods. Class outline (with selected examples of works to be used for discussion purposes): 1) Definitions of "landscape" (Thomas Cole, The Oxbow; Winslow Homer, A Summer Squall; George Bellows, The Lone Tenement; John Marin, Tunk Mountains)

2) Early American landscape painting -- painting's place in the colonies (descriptive, decorative) (John Singleton Copley, The Copley Family; Ralph Earl, Daniel Boardman; Benjamin West, Battle of La Hogue; John Trumbull, The Battle of Bunker Hill; Edward Hicks, The Peaceable Kingdom)

3) Rise of Landscape in the Nineteenth Century -- Romantic movement, literary and religious emphases, nationalism, change from the Hudson River School to more lyrical, personal, and intense styles. (Washington Allston, Moonlit Landscape; Asher Durand, Kindred Spirits; Ralph Albert Blakelock, Moonlight; Frederic Remington, Howl of the Weather; George Inness, June; Winslow Homer, Palm Trees, Nassau; Thomas Eakins, The Fairman Rogers, Four-in-Hand; Albert P. Ryder, Toilers of the Sea)

4) Landscape in the Twentieth Century -- The Armory Show, American painting and European influences (John H. Twachtman, Hemlock Pond; Maurice Prendergast, Central Park; William Glackens, Park on the River; Lyonel Feininger, The Bird Cloud; Charles Sheeler, Golden Gate, Georgia O'Keeffe, New York Night, John S. Curry, Wisconsin Landscape; Grant Wood, Midnight Ride of Paul Revere; Ben Shahn, The Red Stairway; Milton Avery, Clear Cut Landscape; Robert Motherwell, Western Air; Andrew Wyeth, Northern Point)

Major Emphases: 1) Critical "seeing" and the capacity to verbalize about works of art. 2) Ability to utilize museum as a resource for one's own work as an artist.

MONTE B. DE GRAW, SAN DIEGO CITY SCHOOLS, CALIFORNIA

Problem Area: "The Art of Paul Cézanne, Cubist Art, and the Analytical"

Tendencies that Followed":

- a) increasing student knowledge of Cézanne, the Cubist artists, and other analytically oriented artists;
- b) understanding the impact of these ideas upon present day art and design;
- c) developing skill and understanding in the application of concepts to specific class problems in design.

Student Body: Art History Class - "Explorations in Art"; Grades 11 & 12.

Procedures: Slide-lecture presentation; class discussions. Images

utilized for study and comparison: the works of Paul Cézanne, Pablo Picasso, Georges Braque, Fernand Léger, Jacques Villon, Juan Gris, Franz Marc, Le Corbusier, John Marin, Roger de la Fresnaye, André Derain, Marcel Duchamp, Lyonel Feininger, Jean Metzinger, Piet Mondrian (additional slides will be shown showing modern architecture: Frank Lloyd Wright, Mies van der Rohe, etc., and modern sculpture: Constantin Brancusi, Umberto Boccioni, Antoine Pevsner, Julio Gonzalez, Jacques Lipchitz, Naum Gabo, David Smith).

Wherever possible, references will be made to direct quotations from the artist's writings (for example, Cézanne's references to "the cylinder, the sphere, the cone; everything in proper perspective so that each side of an object is directed toward a central point." : "Line and color are inseparable. In the act of painting, you are drawing, and the better the colors harmonize, the more accurate is the drawing. When color is at its richest, form is at its fullest.").

Major Emphases: Stress will be placed upon the wide range of influences upon twentieth-century art movements. Students will be encouraged to visit local museums and galleries. Ideas about art will be related to the studio activities being carried on in class.

ROBERT W. DUNBURG, GEORGE MASON HIGH SCHOOL, FALLS CHURCH, VIRGINIA

Problem Area: "Space":

- a) comparisons between major philosophical, scientific, political, and social forces in the various historical periods of man (Medieval, Renaissance, Romantic, Technological) and an examination of how these forces have been reflected in the works of artists;
- b) particular reference to concepts of space as reflected in painting, sculpture, and architecture.

Student Body: Grades 8, 9, and 10; studio-discussion type classes.

Procedures: Projection of slides; lecture-discussion format. Images utilized for study and comparison (wherever possible, the images will be related to photographs taken from various publications illustrating contemporary concepts of space): Etruscan frescoes (5th cent. B.C.); Illuminated Manuscripts (Lindisfarne Gospels, 700 A.D.); Mosaics, San Vitale, Ravenna; Byzantine, Madonna and Child; Botticelli, The Adoration of the Magi; Michelangelo, Frescoes in the Sistine Chapel; Titian, Rape of Europa; Tintoretto, Christ at the Sea of Galilee; Georges Braque, Still Life: Le Jour, 1929, Henri Matisse, Still Life, Apples on a Pink Tablecloth; Salvador Dali, The Sacrament of the Last Supper.

Major Emphases: One of the key points of art is that it forces one to deal with the unusual and enriched aspects of "seeing". Even so

"obvious" a factor as "space" can be seen to have rich and deep implications. Students can be made more aware of space-time; emotional and psychological space; as well as becoming more sensitive to the formal factors of two and three dimensional space.

TRUMAN FOX, LYONS TOWNSHIP HIGH SCHOOL, LA GRANGE, ILLINOIS

Problem Area: "The Image of Man":

- a) a visual orientation, through painting, of Western art history as seen through the images of man;
- b) developing a broader vocabulary and basis in knowledge for viewing works of art (past and present).

Student Body: High School Humanities Class - Theme of study "The Human Enterprise."

Procedures: Lecture-discussion; visual presentation utilizing motion pictures, slides, and sound recordings. Artists whose works will be used for discussion and analysis: Correggio, Giovanni Bellini, Leonardo da Vinci, Giorgione, Antonello da Messina, Raphael, Hans Holbein, the younger, Peter Paul Rubens, Rembrandt, Jan Vermeer, Georges de La Tour, El Greco, Diego Velázquez, Camille Pissarro, Henri de Toulouse-Lautrec, Paul Cézanne, Auguste Renoir, Amedeo Modigliani, Chaim Soutine, Alexej Jawlensky, Fernand Léger, Pablo Picasso, Georges Rouault.

Major Emphases: A work of art is a visual experience, a mirror that suggest the mood, style, time, and culture of man; art is a reflection and key to man's past, present, and future.

Painting can be seen as part of the history of self-discovery (from the vantage point of both the artist and the observer). "The Artist Sees": a created form, culture - time complex, content (sub-

ject matter), mental concepts embodied in visual forms . . . "The Observer Sees": the artist's visual experience (expressive content), "how and why" the work was assembled, the experience that concerned the artist . . . "A Painting Is": communication, human experience, concepts in visual forms, an arrangement of line, colors, and textures (composition), a picture of something, an expression of mood, idea or philosophy -- and the age that "produced" it -- The questions that man asks himself about the mysteries of life around him . . . and sometimes answers.

SISTER JAMES FRANCES, S.C.N., LA SALETTE ACADEMY, COVINGTON, KENTUCKY

Problem Area: "Figure Composition and Illustration" (combined with

"tours" through the National Gallery of Art, Washington, D.C.):

- a) provide some background and understanding for viewing the art of the past;
- b) introduce studio activities involving the use of watercolor, tempera, gold leaf.

Student Body: Art classes, La Salette Academy.

Procedures: Utilization of opaque projector, filmstrips, slides, tapes (National Gallery of Art filmstrips: Art in Early Renaissance Italy; publications: Ten Schools of Painting, National Gallery of Art). Examples of images utilized for study and comparison: Sassetta, Saint Anthony Tempted by the Devil in the Form of a Woman; Piero della Francesca, The Death of Adam, Madonna and Child with Saints and Angels; Pietro Perugino, The Crucifixion with Saints; Giotto, Joachim's Dream; Masaccio, The Tribute Money; Jan van Eyck, Saint Frances Receiving the Stigmata; Benozzo Gozzoli, The Journey of the Magi; Andrea Mantegna, The Adoration of the Shepherds.

Studio work: cutting freehand figures in Byzantine style;
planning of altarpiece; also planning of landscape studies.

Major Emphases: 1) developing a greater awareness of great Italian Renaissance art centers: Florence, Siena, Rome, Constantinople, Venice; Italian Renaissance artists: Duccio, Giotto, Sassetta, Gentile da Fabriano, Fra Angelico, Fra Filippo Lippi. 2) developing the ability to relate artist - place - work as part of historical period.

EDNA S. GLENN, CENTRAL HIGH SCHOOL, CAPE GIRARDEAU, MISSOURI

Problem Area: "Art in America": Art Museums in America, Art in Colonial America, American Scene Painters of Missouri - Bingham and Benton, Development of American Painting, Contemporary American Painting, Contemporary American Sculpture.

General Problems:

- a) to make students more aware of American Art from three points of view: national, state, local;
- b) to develop an awareness of major American museums of art: The Metropolitan Museum of Art, The Museum of Modern Art, N.Y.C.; Art Institute of Chicago; Solomon R. Guggenheim Museum, N.Y.C.; The National Gallery of Art, Washington; City Art Museum, St. Louis; William Rockhill Nelson Gallery of Art, Kansas City.

Student Body: High School Art Classes, Grades 10, 11, 12.

Procedures: slides, prints, lectures and discussions in relation to studio activities (drawing). Utilization of reproductions from the National Gallery: Gilbert Stuart, George Washinton; Benjamin West, Colonel Guy Johnson; John Singleton Coply, The Coply Family. In addition, prints from the Abby Alrich Rockefeller Gallery,

Williamsburg, Va. (primitive landscapes and portraits) will be used; also early American sculpture: ship figureheads, toys, circus carvings, cigar store Indians, weathervanes; also early craftwork: decorative designs, furniture, glass making.

Major Emphases: 1) To make students understand that the expression of American colonial art is directly related to the lives of American people in the eighteenth and nineteenth centuries; 2) to help develop critical awareness of American colonial art; 3) to encourage greater interests in local artifacts and the work of local artists and craftsmen.

HENRY N. HEINE, WOODROW WILSON HIGH SCHOOL, PORTLAND, OREGON

Problem Area: "Building Student Awareness in Art":

- a) to interest and prepare students for art gallery field trips;
- b) to develop new ideas and provide background for studio classes.

Student Body: First Year Art Classes, Laboratory Classes, Art Appreciation, and Social Studies groups.

Procedures: Utilization of slides developed in National Gallery program; initial discussions of "painterly" and "linear" qualities of works in relation to studio activities being carried on in class. Images used for study and comparison: Jacques-Louis David, Napoleon in His Study, Madame David; Henri Fantin-Latour, Still Life, Portrait of Sonia; Paul Cézanne, House of Père Lacroix; Odilon Redon, Evocation of Roussel; Edouard Manet, Oysters; Mary Cassatt, The Loge; Auguste Renoir, Odalisque, A Girl With a Watering Can; Lucas Cranach the Elder, Portrait of a Man; Paul Cézanne, Boathouse on a River, Landscape in Provence; Rembrandt van Ryn, Self-Portrait; Camille Pissarro, Bridge at Bruges.

Major Emphases: 1) Similar subject matter by different artists at different periods tend to point up: different "contents", different attitudes, feelings, and emotions, and illustrates how the work of art reflects its own time; 2) emphasis upon "painterly" and "linear" aspects of work will be related to the studio work in which the classes are engaged.

PAUL A. LA LONDE, SOUTH HIGH SCHOOL, SALT LAKE CITY, UTAH

Problem Area: "Line":

- a) to encourage experimentation with a variety of media (pencil, charcoal, crayon, pastel, watercolor, pen and ink, tempera, oil); to discover their possibilities and advantages in producing line;
- b) to focus student attention upon the details of line in great works of art;
- c) to provide information about each work of art and its creator;
- d) to help the student develop greater sensitivity to line both visually and through manipulation (kinds of line, quality of line, possibilities of line).

Student Body: High School, Grades 10, 11, and 12.

Procedures: Preparation and presentation of slides (isolated detail of lines from works of art; presentation of complete works from which the details were taken; prints showing various techniques: woodcut, lithograph, etching, dry point); relating of visual materials to studio activities. Images utilized for study and comparison: Lascaux cave painting; examples from the following periods: Egyptian, Greek, Medieval, Renaissance, Modern; also to be used: Édouard Manet, The Dead Toreador; George Bingham, Fur Traders Descending the Missouri; Winslow Homer, Breezing Up; Marcel Duchamp,

Nude Descending a Staircase; Albert Cuyp, The Maas at Dordrecht; Leonardo da Vinci, drawing, Head of a Woman; Henri de Toulouse-Lautrec, Jane Avril; Vincent Van Gogh, La Mousmé; Georges de La Tour, Penitence of St. Jerome; José de Rivera, Construction; Yasuo Kuniyoshi, Girl Thinking; Jacques Villon, Racine; Kaethe Kollwitz, Self Portrait; Albrecht Durrer, The Four Horsemen.

Major Emphases: developing sensitivity and awareness of line; students will be encouraged to become more conscious of linear qualities in works of art; line will be seen in relation to other visual elements: color, texture, mass, etc.

JOHN H. LEWARN, JR., LENOX MASSACHUSETTS HIGH SCHOOL, LENOX, MASSACHUSETTS

Problem Area: "Search for Order": Introduction to the enjoyment of works of art by providing guides aimed at sharpening the student's visual perception of his environment; teaching will focus upon providing opportunities for meaningful self-expression.

Student Body: Beginning high school art appreciation classes.

Procedures: Lecture-discussion. Beginning emphases upon meanings of the word "order"; utilization of ample forms in a variety of arrangements to demonstrate concepts of order. Initiation of studio activity: collage. Images utilized for study and comparison: Irish Gospel Book, St. Mark and the Four Evangelist Symbols, Eighth Century; Rogier van der Weyden, The Virgin and Child, Piet Mondrian, Composition with Red, Blue, and Yellow; Michelangelo Buonarroti, The Delphic Sibyl; Joseph Stella, The Bridge.

"Order" in works of art will be compared with images of randomly selected views of the environment: city buildings, downtown city street, demolition of building, congested traffic, ornate cement grill, detail of doorway.

Major Emphases: Students will be asked to seek and identify devices by which artists have given "order" to their work; students will be encouraged to identify characteristics of the work of particular artists and periods; studio activity will be introduced as an exploration of developing "order" through their own observations and creative expression.

MINERVA MARKEY, MAGARA-WHEATFIELD SENIOR HIGH SCHOOL, SANBORN, NEW YORK

Problem Area: "The Nature of Art":

- a) a unit to develop greater understanding and appreciation of the nature of art (developing understanding of artistic form: subject matter, organization, and interpretation);
- b) to realize the limitless possibilities in visual expression;
- c) to increase the student's knowledge, understanding, and appreciation of elements and principles common to visual art forms;
- d) to develop capabilities for evaluation art forms;
- e) to study various modes of expression and relate this knowledge to studio work.

Student Body: Foundation course for secondary school art.

Procedures: Lecture-discussion (utilization of slides, films, tape recordings, displays); visits to Albright Knox Gallery; studio work.

Selected themes for discussion: art as a means of communication, personal expression, universal visual language; the elements of art; media and processes; spatial organization. Studio activities: collage, brayer printing, painting, photograms, stencil images. Images utilized for study and comparison: a) components of art: Jean-Baptiste Chardin, Kitchen Still Life; André Derain, Still Life; Paul Cézanne, Still Life;

Georges Braque, Still Life; b) principles of interpretation organization: Camille Corot, Interrupted Reading; Amedeo Modigliani, Young Girl with Black Tie; Pablo Picasso, Sylavette 1, Sylavette 2; c) subject matter, organization, color (emotional, psychological aspects): Jan Vermeer, Artist in His Studio; Pablo Picasso, The Artist, The Studio; Camille Corot, The Artist's Studio; d) compositional emphases: Nicolas Poussin, Holy Family on the Steps; Edouard Manet, The Old Musician; Pablo Picasso, The Three Musicians; Paul Gauguin, Siesta in Tahiti.

Major Emphases: The course will offer a wide variety of art experiences based upon the understanding, knowledge, appreciation, and application of fundamental elements and principles common to art structure. For instructional purposes, the program is organized into three areas: nature of art, elements of art, introduction to the major movements in art.

RUTH M. McCRANE, BOOKER T. WASHINGTON JUNIOR-SENIOR HIGH SCHOOL, HOUSTON, TEXAS

Problem Area: "Iconography: Saints, Colors, and Symbols in the Life of Christ":

- a) to make students aware of the use of color symbolism in art;
- b) to acquaint students with some religious symbols that have been utilized in the portrayal of Christ;
- c) to relate observations and knowledge to development of techniques (oil on canvas, egg tempera on wood, and fresco).

Student Body: Advanced high school art class (students in grades 11&12)

Procedures: Lecture-discussion utilizing slides developed at the National Gallery of Art; teaching of various painting techniques. Images

utilized for study and comparison: Raphael, St. George and the Dragon; Albrecht Dürer, The Four Apostles; Jacques-Louis David, The Rest on the Flight into Egypt; Raphael, The Alba Madonna; Domenico Veneziano, St. John in the Desert; Andrea del Castagno, Crucifixion; cave drawings, Altamira, Spain; Duccio di Buoninsegna, Madonna Enthroned; Francesco del Cossa, The Crucifixion. Emphasis was placed upon relating of images to ideas and techniques being taught.

Major Emphases: History will be seen as a "tool for the present"; students will be encouraged to visit museums and to undertake their own research projects.

JEAN C. MILLER, SAMUEL READY SCHOOL, BALTIMORE, MARYLAND

Problem Area: "The Mosaic as an Art Form": a project aimed at:

- a) helping students to become aware of the Antioch mosaics at the Baltimore Museum of Art;
- b) developing knowledge of mosaic forms in the history of art;
- c) enlarging knowledge of the techniques of mosaic design;
- d) fostering activity in classes involving the design of mosaics.

Student Body: Seventh Grade Art Classes

Procedures: Utilization of slides as a basis for introductory discussions followed by a visit to the Baltimore Museum. Review of mosaic forms of 19th and 20th centuries. Images utilized for study and comparison: Antioch Mosaics, Baltimore Museum; San Vitale, Justinian and Attendants, Ravenna; Bas-relief mosaic for the Los Angeles County Hall of Records, Joseph Young (1962); Scenes from Genesis, St. Marks, Venice; Madonna between Constantine and Justinian, Hagia Sophia, Istanbul; Battle of Alexander and Darius (after a painting by Philoxenos),

Pompeii; Juan O'Gorman, Mosaic in Library of University City, Mexico; Jean Bazaine, Mosaic mural on Delegation Building, UNESCO, Paris. In addition, numerous slides dealing with related historical, geographical, and technical considerations in relation to the Antioch Mosaics (for example, the site in Antioch with the Narcissus Mosaic still intact).

Major Emphases: Development of studio activity utilizing rich resources of local museum as well as the long traditions of mosaic as an art form; developing student knowledge and awareness of such historical locations as Antioch and Ravenna.

ROBERT C. MOORE, HOWARD HIGH SCHOOL, WILMINGTON, DELAWARE

Problem Area: "Man Views His Natural Environment":

- a) to foster awareness of the many ways man has portrayed the forms of his natural environment;
- b) to become more sensitive to the ways man has organized design elements;
- c) to bring about an awareness of the variety of visual materials employed by the artist; to show a relationship between man's visual art expression and the cultural climate of his time.

Student Body: Senior High School Art Classes, Grades 10, 11, and 12.

Procedures: Lecture-discussion utilizing slides and reproductions; development of studio activities dealing with related themes; assigned readings (Faulkner, Ziegfeld, Hill, Art Today; Gardner, Crosby, Art Through the Ages). Representative color reproductions to be used: Caravaggio, Still Life; John Constable, A View of Salisbury Cathedral; Claude le Lorrain, Landscape with Merchants; Camille Corot, Ville

Auguste Renoir, Jean-Baptiste Chardin, Thomas Gainsborough, and Paul Gauguin. Also to be shown: examples of a Gothic cathedral and stained glass windows.

Major Emphases: It is hoped that the very concrete tools for linking nature and our impressions to a visually expressive vocabulary will make possible more personal communication through drawing and painting. Emphasis will be placed upon teaching deaf students some very important visual "adjectives" and "adverbs" (elements they lack in using expressive verbal language).

PAUL A. NEWELL, VESTAL CENTRAL SENIOR HIGH SCHOOL, APALACHIN, NEW YORK

Problem Area: "The Several Manners in the Early Works of Pablo Picasso": an introduction to the study of Picasso and some of his works.

Student Body: Junior High School Art Appreciation Class: seventh and eighth grades; Senior High School Studio Art (Foundation Course): ninth through twelfth grades.

Procedures: Selected slides to be used with the program: photographs of Picasso; El Greco, Virgin with St. Ines and St. Tecla, St. Martin and the Beggar; Pablo Picasso, Two Figures, Woman Ironing; African masks; Pablo Picasso, Head I, Three Seated Figures; Paul Cézanne, Undergrowth with Rocks, Mont Sainte-Victoire, seen from the Colline des Lauves; Pablo Picasso, The Reservoir, Woman Seated, Portrait of E. Torent, Woman Returning from Market, The Donkey Driver, Celestine, Acrobat with a Ball, Two Youths, Family of Saltinbanques, Harlequin and his Family with a Monkey, The Family of Acrobats, Head of a Boy, Two Bathers, Les Demoiselles d'Avignon, Girl With Mandolin, Ambroise Vollard, The Three Musicians, Still Life With Guitar, Madame Picasso, The Lovers, Still

Life with Guitar and Grapes, Weeping Woman, Chaise et Hibou, Francoise, Jacqueline I, Girl in Mantilla, The Artist. Additional comparisons will be made with El Greco, St. Jerome, Laocoön; Paul Cézanne, House of Père Lacroix, The Artist's Son, Paul; Georges Braque, Peonies, Still Life; Le Jour.

Major Emphases: This is an introductory unit to the study of Picasso and some of his works. It will start with an introduction of the artist himself, a pioneer in the history of modern art; a man, now in his eighties, with an abundance of enthusiasm, who is still experimenting with new art forms and ideas. Emphasis will also be given to his branching out from painting into sculpture and ceramics as means for expression. In addition, the great range of influences upon Picasso's work (El Greco, Iberian and African art, Cézanne) will be identified and discussed.

MARY LUCILLE NEWLAND, EAST GRAND RAPIDS HIGH SCHOOL, GRAND RAPIDS, MICHIGAN

Problem Area: "The Beginnings of Modern Art":

- a) a unit to present concepts dealing with Impressionism;
- b) to provide students with a background for looking at color in a broader context;
- c) to observe the means by which artists have combined the parts of a work to produce a harmonious "whole".

Student Body: Art Class, Grades 9-12.

Procedures: Slide presentations and discussions in relation to studio problems. Images used for study and comparison: Jacques-Louis David, The Oath of the Horatii; Claude Monet, La Grenouillere; Georges Seurat, Chahut; Vincent van Gogh, Yellow Corn; Paul Cézanne, Mont Sainte-Victoire; Gustave Courbet, La Grotte de la Loue; Vincent van Gogh, The

d'Avray; Claude Monet, Venice: Palazzo de Mula; Maurice Utrillo, The Church of St. Severin. Examples of color slides to be used: Lascaux Cave Paintings; Knossos, the Royal Chamber, 1400 B.C.; Parthenon, Athens; Pantheon, Rome; The Pont du Gard, Nîmes; Hagia Sophia, Constantinople; San Vitale, Ravenna; Amiens Cathedral; Palazzo Vecchio, Florence; St. Peter's, Rome; Versailles; Mount Vernon, Virginia; The Opera, Paris; Giotto, The Stigmatisation of St. Francis; Albrecht Dürer, Lamentation; Albrecht Altdorfer, Sunset; El Greco, View of Toledo; J.M.W. Turner, Rain, Steam, Speed; Paul Cézanne, Mont Sainte-Victoire; Henri Rousseau, The Equatorial Jungle; John Marin, Maine Islands; photographs of blurred moving object, living cells magnified, trees and grass, brilliant sunset.

Major Emphases: Review of the plastic elements of design: form, line space, texture, color; emphasis upon a broad vantage point for viewing works of art: the medium used, subject matter emphasis, style and design, nature of form in the total composition, relationship of forms to cultural environment.

TED A. MOORE, NORTHWEST HIGH SCHOOL. INDIANAPOLIS, INDIANA

Problem Area: "The Emotional and Intellectual Appeal in Painting":

- a) an introduction to future units developing greater depth in art history;
- b) a unit to be presented in conjunction with a studio project.

Student Body: Advanced art classes; junior and senior level.

Procedures: Lecture-discussion involving the projection of slides; utilization of thirty-six paired slides (demonstration of intellectual and/or emotional emphases in the works): Raphael, The Alba Madonna;

Edvard Munch, The Cry; Jean Auguste Ingres, Madame Moitessier; El Greco, The Virgin Mary; Jacques-Louis David, Napoleon in His Study, Marat Assassinated; Edgar Degas, Girl in Red; James Whistler, The White Girl; Edouard Manet, Gare Saint-Lazare; Pablo Picasso, Guernica; Thomas Eakins, The Biglen Brothers Racing; George Bellows, Both Members of this Club; Raphael, Bindo Altoviti; Rembrandt van Ryn, Self-Portrait; Georges Seurat, The Lighthouse at Honfleur; Albert P. Ryder, Jonah; Sandro Botticelli, The Adoration of the Magi; Honoré Daumier, The Riot; Georges Seurat, Bridge at Coubevoie; Albert P. Ryder, Moonlight Marine; Marcel Duchamp, Nine Malic Molds, Joan Miró, Woman and Bird Before the Sun; Nicolas Poussin, The Holy Family; Honoré Daumier, The Beggers; Paul Gauguin, Self-Portrait; Vincent van Gogh, Self-Portrait; Paul Cézanne, Still Life 1890; Rembrandt van Ryn, Flayed Ox; Jan Vermeer, The Lacemaker, Henri Matisse, Portrait with Green Strip; Jan Vermeer, Lady with Pearl Necklace; Francisco de Goya, The Bewitched; Piet Mondrian, Composition in Red, Yellow, and Blue; Vasily Kandinsky, Composition, 1914; Amedeo Modigliani, Portrait of J. Hebuterne; Vincent van Gogh, La Mousmé.

Major Emphases: Verbal comments accompanying the slides will note the various ways that particular master artists emphasized or controlled the visual tools -- line, color, texture, value, form, and space -- to express ideas with intellectual and/or emotional emphases. It will be pointed out that no painting will fall totally into one category or another, but that most paintings have major emphases toward intellectual or emotional appeal. This unit will be related to the students' own studio activities (painting); it will also serve as an introduction to other units: periods and styles: Medieval, Renaissance, Mannerism,

Baroque, Rococo, Neoclassic, Romantic as well as the Modern Period:
Realism Impressionism, Post-Impressionism, Expressionism, Cubism, and
Surrealism.

JUDITH F. MOSES, THE PENNSYLVANIA SCHOOL FOR THE DEAF, PHILADELPHIA, PENN-
SYLVANIA

Problem Area: "The Language of Design. Lines Found in Nature and Symbol-
ized in Art and Memory":

- a) to stimulate inquiry into memory and knowledge in order to make
associations with the quality of lines in art;
- b) to learn a "visual vocabulary" of these moods and adjectives;
- c) to help the student understand the pictures he sees in museums and
books;
- d) to give the student opportunity to investigate and experiment with
his own use of graphic means for expression.

Student Body: High school age, academically oriented group of college-
bound seniors, good lipreaders, highly verbal; high school age, voca-
tionally oriented group; junior high school groups.

Procedures: Film to be created and shown ("The Language of Design",
made in the "Museum and the Art Teacher" project); slides to be shown:
Albert P. Ryder, Dead Bird; landscapes by Rembrandt van Ryn and Jean-
François Millet; sculpture by Amedeo Modigliani; paintings by Paul
Klee, Jacques-Louis David, Jan van Eyck, Thomas Cole, Pablo Picasso,
Georges Braque, Domenico Veneziano, Oskar Kokoschka, Sandro Botticelli,
Francisco de Goya, Eugène Delacroix, Paul Cézanne, Bernardo Daddi,
Pontormo, Georges Rouault, André Derain, Titian, Gentile da Fabriano,
Sassetta, Pablo Picasso, Honoré Daumier, Piero di Cosimo, Henri Matisse,

Olive Orchard; Japanese prints, Shono oban series; Edgar Degas, Women Ironing; Henri de Toulouse-Lautrec, At the Moulin Rouge; Edouard Manet, A Bar at the Folies Bergere; J.A.D. Ingres, Madame Moitessier; Jacques-Louis David, Napoleon in His Study; Claude Monet, Rouen Cathedral on a Rainy Day, Rouen Cathedral in Sunlight.

Teaching Emphases: Students will be encouraged to see the relational aspects of color. Comparisons will be made between a flat surface of mixed color and points of differing colors that are "mixed" in our perceptions; also painting (done with oil glazes) in which light filters through the glazes as compared to direct oil painting. Emphases will be given compositional elements: static plane, dynamic plane, overlapping planes, tensions between planes, open color pattern, light and dark, and negative and positive space. The students will be encouraged to look at works with a greater sense for the purposes of the artist and the subtle and, sometimes, dramatic changes in the use of color.

ANITA OWEN. WILLOWBROOK HIGH SCHOOL. VILLA PARK, ILLINOIS

Problem Area: "American Art and Imagery":

- a) to help students become aware of America's cultural tradition as well as artistic developments of the present;
- b) to relate developments in American art to American literature and History.

Student Body: Eleventh Grade classes which combine American Literature and History.

Procedures: Lecture-discussion format; teaching materials developed: slides of works of art, design, and environment. Content organization: Colonial (17th-18th century); Folk Art (symbols, weathervanes, signs);

Building and Transportation (carriage, hitching post, Williamsburg); Artists (Copley, Fiske, limners); Federal (early 19th century): Gilbert Stuart, Charles Willson Peale, Samuel F.B. Morse; Hudson River School and the American Scene (mid 19th century: Asher B. Durand, Thomas Cole, George Innes, George Bingham; Realists and Romantics (late 19th century): at home: Thomas Eakins, Winslow Homer, Albert P. Ryder; abroad: James Whistler, Mary Cassatt; Progressive Culture (early 20th century): Ash Can School, George Bellows, Armory Show; New Horizons (mid 20th century): Abstraction (Alexander Calder, David Smith, Stuart Davis); Expressionists (Hans Hofmann, Jackson Pollock, Mark Rothko); Reactionists (Jasper Johns, Robert Rauschenberg); Colorists (Ellsworth Kelly, Morris Louis, Kenneth Noland); Pop (Roy Lichtenstein, Andy Warhol); Op (Bridget Riley); new art forms (hybrid).

Teaching Emphases: Students will be encouraged to see works of art as expressive forms embodying ideas and feelings. As expressive forms they will be related to other expressive forms (literature) as well as the ideas and events that structure the time in which they were created (history).

JEAN PATTESON, JOHN B. HOOD JUNIOR HIGH SCHOOL, DALLAS, TEXAS

Problem Area: "Seeing Space in Architecture":

- a) to introduce the concept of architecture as an art form;
- b) to utilize motion picture photography as a means to convey a sense of movement and space in architecture;
- c) to provide some understanding of the ideas of S. Gideon, F.L. Wright, and others whose ideas have given a sense for modern architecture;
- d) to provide a basis for making aesthetic judgments of architectural forms;

e) to introduce some understanding of other art forms (sculpture, mosaics, frescoes) as they relate to architecture.

Student Body: Ninth Grade Art Classes

Procedures: Film to be shown, "Seeing Space in Architecture", (produced at the National Gallery utilizing images in Washington, D.C. as well as photographic views taken from various publications): Volumes in Space: Statue of Simon Bolivar, Washington Monument, Temple at Edfu, Parthenon, U.S. National Archives Building, Lincoln Memorial, Jefferson Memorial; Interior Space: approach to the Capitol, Roman Arch, Amphitheatre, Aquaduct, Pantheon, National Gallery Dome, Hagia Sophia, Cathedral at Pisa, Notre Dame, St. Peter's; Seeing Architecture: World Health Organization Building, Woodlawn, Brazilia, B. Fuller dome, Le Corbusier church, Japanese playground.

In addition, slides will be shown of the murals from the catacombs in Rome and Ravenna; frescoes of Giotto, Masaccio, and Michelangelo, and murals by Mexican and American artists.

Teaching Emphases: Key ideas will be based on Sigfried Giedion's The Eternal Present: The Beginnings of Art, The Beginnings of Architecture (A.W. Mellon Lectures in the Fine Arts, 1957). Students will be asked to do drawings involving architectural concepts, construct models, and make use of library resources. Study will be supplemented by visits to outstanding architectural structures in Dallas (Temple Emanu-El, Dallas Theatre Center).

HELEN LOUISE C. PETTIS, EASTERN HIGH SCHOOL, WASHINGTON, D.C.

Problem Area: "Art of the Western World Observed Through the Artist's Study of the Horse":

a) observe the changes in artistic concepts of the horse;

b) develop understanding of some major concepts in key artistic periods:

Prehistoric, Ancient, Medieval, Renaissance, Baroque, Modern.

Student Body: Eleventh and Twelfth Grade Art Classes.

Procedures: Utilization of slides, filmstrips, motion pictures; discussions and studio activities. Teaching materials developed (35 mm. slides): Lascaux Cave paintings; Amazons Driving a Quadriga (4th Cent. B.C.); Hunting Scene (12th Cent.); Horsemen (12th Cent.); Jan van Eyck, The Ghent Altarpiece; Paolo Uccello, The Battle of San Romano; Raphael, St. George and the Dragon; Velázquez, Prince Baltasar Carlos on His Pony; Rembrandt van Ryn, The Polish Rider; Peter Paul Rubens, Conquest of Tunis by Charles V; Honoré Daumier, Don Quixote and Sancho Panza; Leonardo da Vinci, Horse Study; Théodore Géricault, Horse Held by Slaves; Edgar Degas, Gentlemen's Race; Edouard Manet, Races at Longchamp; Georges Seurat, The Circus; Paul Gauguin, The White Horse; Pablo Picasso, Boy Leading a Horse; Franz Marc, Yellow Horses, Red Horses.

Teaching Emphases: relationships will be drawn between literary efforts (John Steinbeck, The Red Pony; Robert Frost, The Runaway), motion pictures (Walt Disney, The Horse with the Flying Tail), and drawings and paintings. Students will be encouraged to seek out the means by which man's desires, time, techniques, and ideas relate to the art forms he creates. Student projects will be made up of combinations of drawings, paintings, prints, sculpture, photographs, essays, and poems.

RONALD A. PITKOWITZ, EASTBROOK JUNIOR HIGH SCHOOL, PARAMUS, NEW JERSEY

JOSEPH SHANKLAND, GREENSBORO PUBLIC HIGH SCHOOL, GREENSBORO, NORTH CAROLINA

Problem Area: "The Human Scene in Art": development of a motion picture film to teach students to perceive human experiences and relate them to

their creative expressions (painting, sculpture) and to demonstrate that great artists of the past have drawn ideas and images from their environment to create works of art.

Student Body: Ninth Grade Elective Course in Creative Arts; Tenth, Eleventh, and Twelfth Grade Art Classes.

Procedures: Utilization of motion picture film (produced in the Museum and Art Teacher Project) and slides in relation to studio activities. Images contained in "The Human Scene in Art": Sansovino, Venus Anadyomene; Desiderio da Settignano, Bust of a Little Boy; Mino da Fiesole, Charity; Paolo di Negroli, Iron Helmet; Fuvisde Chavannes, The Prodigal Son; Honoré Daumier, The Beggars; Edouard Manet, The Dead Toreador; John Singleton Copley, The Copely Family; Vincent van Gogh, Self-Portrait; Mathis Grünewald, The Small Crucifixion.

Teaching Emphases: Students will be encouraged to deal with questions such as "what were the artists thinking and how did they interpret what they saw?" "What kinds of subjects did the artists choose to create?" Terms such as subject matter, expressive power, space, light and shade, color, and composition will be utilized in relation to the images being discussed. This will serve as background for preliminary sketches for student sculpture or painting activity.

MICHAEL ADAM SALVO, RIDGEFIELD HIGH SCHOOL, RIDGEFIELD, CONNECTICUT

Problem Area: "Ways and Means of Studying Art History": to introduce students to the ways and means of studying art history, its vocabulary, media, and principles so that they may make use of this knowledge in their study of art forms in Western Civilization.

Student Body: Twelfth Grade Art History Class.

Procedures: Utilization of slides prepared at the National Gallery of Art. Lecture-discussion format in relation to projected images (examples: Benjamin West, Self-Portrait; Jean-Honoré Fragonard, The Swing; Claude Monet, Rouen Cathedral; Camille Pissarro, Charing Cross Bridge; J.M.W. Turner, Keelmen Heaving in Coals by Moonlight; Giotto, Madonna and Child; Velázquez, Pope Innocent X; Conrad Marca-Relli, Steel Gray; Auguste Renoir, Oarsman at Chatou; Honoré Daumier, The Beggars; Stuart Davis, Report from Rockport; Georges Seurat, The Lighthouse at Honfleur).

Teaching Emphases: Guide to a study of a work of art (emphasis upon identification, analysis of style, iconography, vocabulary): Identification: artist, dates, and period, country, location (museum, collection), "school" and group, iconography (identification of figures, objects, and symbols), style (realistic, abstract, non-objective), color, composition, mood and atmosphere, technique; Comparisons with other works (similarities, relationships, differences); Principles of Art: balance, continuity, emphasis, form, proportion and scale, unity and harmony; Elements of Design: color (value, intensity, hue), harmonies (primary-secondary, complementary-analogous), line, space, texture, mass and volume, plane and area; Art Media and Objects: painting and drawing (pencil, crayon, pastel, water color, tempera, gouache, fresco, oil, stained glass, mosaic); sculpture (free-standing sculpture, relief frieze): materials and techniques (subtractive, additive, casting); architecture: site, function, materials, systems of construction (post and lintel, arch and vault, cantilever); graphic arts: relief printing (woodcut, half-tone, lino-cut); intaglio printing (etching, dry point); planographic printing (lithograph, serigraph).

BEULAH SECKINGER, DONALD E. GAVIT JUNIOR AND SENIOR HIGH SCHOOL, HAMMOND, INDIANA

Problem Area: "Landscape Painting and its Development in Art History":

- a) to stimulate interest in the history of art;
- b) to trace the evolution of ideas and techniques in landscape painting.

Student Body: Discussion group utilizing slides as basis for discussion.

Examples of works to be used for study and comparison: Paul Cézanne, Mont Sainte-Victoire, House of Père Lacroix, Still Life with Bottle and Oranges on Blue Tablecloth; Claude Monet, Facade of Rouen Cathedral; Seine at Argenteuil; Camille Pissarro, Boulevard des Italiens; J.M.W. Turner, Keelmen Heaving in Coals by Moonlight; John Constable, The White Horse, Rainbow and View of Salisbury Cathedral; Jean-Honoré Fragonard, The Swing, Landscape with a Bridge; Nicolas Poussin, Holy Family on the Steps, The Assumption of the Virgin; El Greco, View of Toledo, Laocoön; Jean-Baptiste-Camille Corot, View Near Volterra, The Farm; Claude le Lorrain, The Herdsman.

Major Emphases: Students will be encouraged to seek out "meanings" conveyed by works of art. Questions such as "what is the 'fact' of nature?"; "how do artists utilize 'nature' and 'imagination' in their work?"; and "what is meant by a search for a new vision?" will be the focal points for discussion. The students will be required to write short papers dealing with particular artists and their works.

CHARLES H. THAYER, SUNRISE PARK JUNIOR HIGH SCHOOL, WHITE BEAR LAKE, MINNESOTA;

JIMMY PRIDGEN, SOUTHEDGE JUNIOR HIGH SCHOOL, NORTH MASSAPEQUA, NEW YORK

Problem Area: "A Portrait of the Old West":

- a) to make students aware of a uniquely American subject matter in art,

- and show how the artist reflects the life of his time;
- b) to introduce the artist as an explorer and historian;
 - c) to portray one of the most colorful and dramatic epochs of American history.

Student Body: Seventh Grade Classes

Procedures: Lecture-discussions utilizing slides as a basis for initiating studio activities (drawings). Works used for study and comparison: Thomas Moran, Mist in the Yellowstone; Charles M. Russell, Buffalo Crossing the Missouri; Albert Bierstadt, Mount Corcoran; George Catlin, Wolf Chief; Charles B.J.F. Saint-Mémin, An Osage Warrior; Charles B. King, White Plume, Head Chief of the Kansa; Frederic Remington, Meditation; J.M. Stanley, Buffalo Hunt of Southern Plains; P. Kane, White Mud Portage, Winnipeg River; Ralph Albert Blakelock, Moonlight, Indian Encampment; K. Bodmer, Dance of the Mandan Buffalo Society; S. Eastman, La Crosse Playing Among the Sioux; A.J. Miller, Setting Traps for Beaver; George Calet Bingham, The Concealed Enemy; C. Wimar, Turf House on the Plains; C. Nahl, Sutters Mill.

Teaching Emphases: an introduction to the works of particular American artists, with emphasis on art as a visual language, reflecting the life of the times and recording events as they occurred. Students will be asked to contrast some differences between the period shown and mid-twentieth-century life. Emphasis will be placed upon the necessity for visual research, selective observations, and the use of sketch-books as a visual file.

MARY ANN VODICKA, ALEXANDRIA, VIRGINIA

Problem Area: "Introductory Unit for an Allied Arts Course":

- a) to introduce students to general concepts of the visual arts as part of an Allied Arts course;
- b) to stress relationships among the arts using historical and philosophical references.

Student Body: Grades 10 - 12.

Procedures: Lectures and discussions, utilizing slides and tape recordings (music) as objects for study; literary sources utilized. Students will visit local museums and galleries.

Teaching Emphases: Art has been enjoyed by people at all times; it lives because it is valued and enjoyed (slides: cave art, Greek sculpture, African mask, Rococo ornament, Pop art; tape: tribal chant, jazz, folk music, reading of the Iliad); art must be experienced directly; painting, for example, provides a visual experience (comparison and discussion of art forms: Turner's Venice, Mozart); art interprets nature, it is not nature; subject matter is a point of departure (comparison of detail from the Sistine ceiling, genre painting, religious painting, still life, and portrait); ways of dealing with a subject (realism, abstraction, distortion); organizational elements (line, color, form, texture, space); discussions of style with brief survey of historic styles: Classical, Medieval, Renaissance, Baroque, Rococo, Neo-Classical, Romantic, Realist, Impressionist, and Modern.

WILLIE DEAN YOUNG, CAPITAL JUNIOR HIGH SCHOOL, BATON ROUGE, LOUISIANA

Problem Area: "The Figure in Art":

- a) to acquaint students with the range of styles and characteristics of art forms (prehistoric to contemporary) using the human figure as subject matter;

- b) to help students become aware of their own perceptions of the figure and develop works of art utilizing these perceptions (people at home, in the community, school scenes, etc. as sources for imagery);
- c) to aid in the utilization of visual resources (photography, art books, magazines, & newspaper images).

Student Body: 7th and 8th grades.

Procedures: Lecture-discussions; planning for studio activities. Slides pertaining to various art movements and historical periods: Lascaux cave paintings; Venus of Willendorf; Menkure and His Queen (Egyptian, 2525 B.C.); Myron, Discus Thrower; The Apollo Belvedere; The Laocoön Group; Equestrian Statue of Marcus Aurelius (Piazza del Campidoglio, Rome); Jamb statues, west portals, Chartres Cathedral; Giotto, Madonna Enthroned; Jan van Eyck, Giovanni Arnolfini and His Wife; Donatello, St. George Tabernacle; Michelangelo, Moses; Leonardo da Vinci, Mona Lisa; Albrecht Dürer, Self Portrait, 1484; El Greco, St. Martin and the Beggar; Frans Hals, Portrait of a Man; Rembrandt van Ryn, Self Portrait; George Romney, Miss Willoughby; Benjamin West, Colonel Guy Johnson; John Singleton Copley, The Copley Family; Camille Corot, Agostina; Auguste Renoir, A Girl With a Watering Can; Vincent van Gogh, La Mousme; James Abbott Whistler, The White Girl; Georges Rouault, The Old Clown.

Teaching Emphases: students will be encouraged to see the different approaches to the rendering of the human figure. The techniques of the various artists will be discussed along with the variety of forms and materials.